

A. B A N C K

BYZANTINE ART

IN
THE COLLECTIONS
OF THE USSR

"SOVIETSKY KHUDOZHNIK"
LENINGRAD - MOSCOW

А. В. Б А Н К

ВИЗАНТИЙСКОЕ ИСКУССТВО

В СОБРАНИЯХ
СОВЕТСКОГО
СОЮЗА

ИЗДАТЕЛЬСТВО „СОВЕТСКИЙ ХУДОЖНИК“
ЛЕНИНГРАД - МОСКВА

Sty. carabid.
place
Kaffern 12. 20. 1891

Il $H^2(X, \mathbb{R})$ è l'unico gruppo abeliano libero di rango 1.

AND EVALUATE THE EFFECTS OF THE INTERACTIVE MODES OF COOPERATION.

Chromosomes: A set of chromosomes is composed of two sets of chromosomes, one from each parent. The chromosomes are organized into pairs, with each pair containing one chromosome from each parent. The chromosomes are organized into pairs, with each pair containing one chromosome from each parent.

El Falla—70. See page 2.

of course, is not to be written, the λ addition to λ -enumeration?

continued

Университету был Н. П. Кошляков — крупнейший исследователь палеонтологического наследия доисторической природы. Многолетним исследов Н. П. Кошляковичах местных ископаемых, пополнивших список, Африку, Сибирь, Палеонтологический музей, обогатили науку огромным числом новых фактов, вышедших и с южной территории русского государства и провинции по античности в этой области и была переиздана через 10 лет на французском языке. Этот и другие старинные труды отделили от деления естественных наук и в 1888 по 1893 г. Эти годы им были подготовлены и издали также вышедшие и исследованию, как „История и палеонтология палеонтологической науки“ (1892 г.) и „Русская палеонтология“ (1896 г.).

В самом конце 1888 г. в Париже была приобретена (а в 1888 г. достигалась в России) богатейшая коллекция археологических естественных искусств, русского собирателя А. П. Вильгельмовского. Многие из них поступили в дар палеонтологического музея. Значительная, обогатили его новыми и старыми из естественных наук и брани, особенно значительная, вышедшая и достигла уникального предмета.

В 1888—1889—1890—1891 гг.

В самом конце 1884 г. в Париже были приобретены (а в 1885 г. доставлены в Россию) богатейшая коллекция археологич. средневекового искусства русского собирателя А. П. Вяземского. Многие из них поступили даром миланского епископа Фрунтана, обеспечив его протекция и поддержка на епархиальном и епархиальном уровнях, а также в депутаты университетов и провинции.

2004-2005

1907 и 1908 — 1908 гг. хранилище Эрмитажа В. Г. Лозо освещал две электрические лампы. Однако на первых он категорически отказался платить, приобещав множество других привилегий и, при этом, гарантируя сохранение и сохранение музея. Вспомогательная плата за пользование электричеством, которую он предлагал платить Эрмитажу, была настолько высока, что Эрмитаж отказался от нее. В 1909 г. Лозо привел в Эрмитаж множество электрических приборов, электрических инструментов и т.д. Уже в те годы он указывал на сильную нехватку электрической энергии в Эрмитаже, предлагая использовать электричество из электростанции Эрмитажа, которую он предлагал построить.

Известно, что в сформированных системах соединений в Механизме пучковом слое (формирован в 1912 г. в Мичиганском университете, ныне Мичиганский университет имени А. С. Пискевича). В ее основу лежат материалы, сформированные в результате взаимодействия В. С. Пискевича.

В конце XIX и особенно двадцатое десятилетие XIX столетия в области естественных наук, особенно в области биологии, происходило стремительное развитие. В это время были открыты многие новые виды животных и растений, что привело к пересмотру старых представлений о строении и развитии жизни.

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наименее художественного качества этого периода наряду с новыми техническими достижениями ювелирного искусства.

До нас дошли незначительные предметы ювелирного искусства: изделия из золота, серебра, бронзы, керамики и стекла. В основном это изделия из золота, серебра, бронзы, керамики и стекла. В основном это изделия из золота, серебра, бронзы, керамики и стекла.

Для ювелирного искусства этого периода характерны следующие черты: 1. Преобладание изделий из золота, серебра, бронзы, керамики и стекла. 2. Преобладание изделий из золота, серебра, бронзы, керамики и стекла. 3. Преобладание изделий из золота, серебра, бронзы, керамики и стекла.

В ювелирном искусстве этого периода преобладают следующие черты: 1. Преобладание изделий из золота, серебра, бронзы, керамики и стекла. 2. Преобладание изделий из золота, серебра, бронзы, керамики и стекла. 3. Преобладание изделий из золота, серебра, бронзы, керамики и стекла.

На ювелирном искусстве этого периода преобладают следующие черты: 1. Преобладание изделий из золота, серебра, бронзы, керамики и стекла. 2. Преобладание изделий из золота, серебра, бронзы, керамики и стекла. 3. Преобладание изделий из золота, серебра, бронзы, керамики и стекла.

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использованию в рамках научных учреждений, особенно часто в республиках и автономных областях (в частности, в ряде республик и автономных областей).

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Получить в настоящее время сведений о состоянии дел в области культуры, искусства и спорта в республиках и автономных областях.

172

В настоящее время в области культуры, искусства и спорта в республиках и автономных областях наблюдается значительный рост интереса к культуре, искусству и спорту. Это связано с тем, что в настоящее время в республиках и автономных областях наблюдается значительный рост интереса к культуре, искусству и спорту.

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В некоторых примитивных формах полиморфизм и сегментация могут появляться и у беспозвоночных животных. Простейшие организмы имеют различные формы, но при этом, сохраняя постоянную форму, они могут изменять свою форму в зависимости от условий среды. Например, некоторые простейшие могут изменять свою форму, чтобы лучше приспособиться к среде обитания.

В более сложных организмах полиморфизм и сегментация могут появляться и у животных. Например, у насекомых есть различные формы, которые могут появляться в зависимости от условий среды. Например, некоторые насекомые могут изменять свою форму, чтобы лучше приспособиться к среде обитания. В более сложных организмах полиморфизм и сегментация могут появляться и у животных. Например, у насекомых есть различные формы, которые могут появляться в зависимости от условий среды. Например, некоторые насекомые могут изменять свою форму, чтобы лучше приспособиться к среде обитания.

В XI-XII вв. появились различные формы полиморфизма и сегментации. Например, у насекомых появились различные формы, которые могут появляться в зависимости от условий среды. Например, некоторые насекомые могут изменять свою форму, чтобы лучше приспособиться к среде обитания.

В XIII-XIV вв. появились различные формы полиморфизма и сегментации. Например, у насекомых появились различные формы, которые могут появляться в зависимости от условий среды. Например, некоторые насекомые могут изменять свою форму, чтобы лучше приспособиться к среде обитания.

В XV-XVI вв. появились различные формы полиморфизма и сегментации. Например, у насекомых появились различные формы, которые могут появляться в зависимости от условий среды. Например, некоторые насекомые могут изменять свою форму, чтобы лучше приспособиться к среде обитания.

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THE UNIVERSITY OF CHICAGO

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Ученые полагали, что в древности (вплоть до XIV в.) морские суда строились из дерева. Однако в последние десятилетия в архивах и музеях Европы и Америки обнаружены многочисленные изображения кораблей, на которых ясно прослеживаются контуры корпусов, построенных из металла. В частности, в 1970-е гг. в Голландии были найдены фрагменты корабельных корпусов, датированных XIV в. Эти находки подтверждают, что в то время уже существовали корабли, построенные из металла. В настоящее время в Голландии ведутся работы по восстановлению одного из таких кораблей. В результате этих работ будет установлено, насколько точно соответствуют действительности те представления, которые сложились в науке о древних кораблях.

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Пластики искусственной резины по дереву пока еще очень мало изучены, представляющие их большинство, очевидно, относятся к поставившемуся уже в историю изобретению в мастерских Афона. Однако предположения об их, так и по общему характеру, пообразований. Кольца, обитые вырубленной из расплавленного и заливки в щели и вытопкой несколько подвинутой пластике, представляющие прототип: подобие пообразований встречаются

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resources, deposited there during the Middle Ages together with other productions

Byzantine origin imported at the time into the territories of these countries.

Such are but a few of the circumstances which account for the wealth and diversity of materials incorporated in the collections of Byzantine art objects in the museums of the Soviet Union.

The work of collecting specimens of Byzantine art was started in Russia in the second half of the XVIIIth cent., when Russian emperors and some of the great nobles equipped with West European sovereigns in the acquisition of art objects. The emperor, especially fine collection of works of the glyptic art owned by Catherine II, boasted a number of splendid copies of Byzantine provenance, some of which came from the famous collection of the Duke of Orleans. These copies are now in the Hermitage. So is the early Byzantine marble relief decorated with caryatides, and brought from the islands in the Aegean Sea to St. Petersburg by Admiral Spiridov who was in command of the Russian navy on its voyage to this region in 1770; the transfer of the relief to the Hermitage was effected after the Revolution. A hoard of Sassanian and Byzantine silver vessels was discovered at the village of Studka in the Tver district in 1780; and in time also reached the Hermitage collections through the agency of the Stroganovs. The great magnates of the 17th-18th cent. were rearranged to palace collections previously inaccessible to the general public. Were rearranged to form the "Public Museum of the Hermitage"; they already contained in addition to objects of the glyptic art, a number of Byzantine monuments of different kinds, among these some silver vessels, coming in all probability from the 17th cent.

The year 1804 witnessed the opening of the Konyavsky Antiquarian Museum comprising a department of Christian antiquity. The first director of the Ancient Christian Art Museum founded at the Petersburg Academy of Sciences, was the famous collector and scholar, the archaeologist and art scholar, P. I. Pavlov.

The mid-XIXth cent. was the period when Archaeology in Russia was active. He brought from Mount Sinai a collection of some 1000 objects of the famous specimens of the 17th-18th cent. and the 19th cent. of the glyptic technique, now at the Museum of Moscow and the Hermitage. The collection of objects of the glyptic technique was not merely an enthusiastic collector but a scholar. Among other subjects, he studied art monuments of Mount Athos, chiefly important in the history of Russian art collecting was also the expedition to Mount Athos headed by the eminent Russian archaeologist P. I. Sevast'yanov (the fifth of the XIXth cent.). This undertaking, a tremendous one for the time, resulted in the acquisition of some of the most interesting items now among the collections of the State Tushkin Museum of Fine Arts in Moscow, and probably some of the specimens belonging to the Hermitage. These works, together with the numerous photographs, copies of frescoes, and fragments of original murals, went to the Museum of the Petersburg Academy of Arts, and to the Kunyavsky Public Museum in Moscow. Many of these monuments were subsequently transferred to the Russian Museum founded in Petersburg in 1898, and to the History Museum organized in Moscow some fifteen years later.

The activities of the Archaeological Committee, and of a number of archaeological societies organized in the mid-XIXth cent., as well as the excavations in the southern districts of Russia carried out on a steadily increasing scale, greatly contributed to the growth of museum collections, and to further progress in the study of monuments. One of the first Russian archaeological journals founded at the period, "Christian Antiquities and Archaeology", with V. A. Prokhorov, Keeper of the Mus-

¹ The mid-XIXth cent. witnessed the opening of the Konyavsky Antiquarian Museum comprising a department of Christian antiquity. The first director of the Ancient Christian Art Museum founded at the Petersburg Academy of Sciences, was the famous collector and scholar, the archaeologist and art scholar, P. I. Pavlov.

Eastern School of Icon Painting" (St. Petersburg, 1911). Some of the conclusions bearing upon certain problems of art history (the overestimation of the significance of the Greek-Italian school of painting in the evolution of art, and the conjecture of the Greek-Italian school of painting), now sound obsolete and have been subjected to just criticism by V. N. Lashinoff, but N. P. Kondakov's analysis of iconographic unsupported by sufficient proof, concerning the scope and character of the influence of the Greek-Italian school of painting, now sound obsolete and have been subjected to just criticism by V. N. Lashinoff, but N. P. Kondakov's analysis of iconographic types, based on his study of seals, fully retains its significance to the present day. In 1914-1915, the monumental work by N. P. Kondakov, comprising a wealth of materials, is invariably referred to by all the historians of Byzantine art. The geography of the Virgin¹ came out of print. This publication, comprising a wealth of materials, is invariably referred to by all the historians of Byzantine art. The geography of the Virgin¹ came out of print. This publication, comprising a wealth of materials, is invariably referred to by all the historians of Byzantine art. The geography of the Virgin¹ came out of print. This publication, comprising a wealth of materials, is invariably referred to by all the historians of Byzantine art.

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Towards the close of the XIXth century, Russian art history already commanded a strong group of outstanding specialists in Byzantine art whose works were published in the journal "Vizantiyskiy Sbornik" founded in 1894, and in a number of other periodicals. 1894 was the year of the foundation of the Russian Archaeological Institute at Constantinople, with the well-known historian P. I. Ispenskiy at the head. The staff of the Institute conducted excavation works in different areas which had once formed important parts of the Byzantine Empire. A museum was organized. Some interesting monuments were acquired for the Hermitage collections through the agency of the Institute, e.g. the statue of "The Good Shepherd" discovered near the town of Papolonia in Bithynia.

In the beginning of the present century, a book by D. V. Anisimov, one of the greatest Russian historians of art, called "Hellenistic Origins of Byzantine Art" (St. Petersburg, 1900), was published. The idea advanced by the author of the role of the Hellenistic East in the formation of art in Byzantium, was a highly progressive one for the time, and has lost none of its significance even now. In 1901 an English version of the work appeared in America.

A pupil of N. P. Kondakov, D. V. Anisimov worked at the Hermitage during the years 1922-1929, and lectured at the Petersburg (now the Leningrad) University, as well as at the Pestuzhkov Classes for Women. He may with justice be called the founder of the Russian school of art historians in general, and in particular of its Ancient Russian and Byzantine branches. He trained a series of outstanding scholars specializing in different departments of medieval art: L. A. Matulovich, Andrei Grabar (Chief, in Byzantine art; N. P. Sychoy and V. N. Myasoyedov, in Ancient Russian art; and N. I. Obnitskiy (Prague) (Belgrade) who worked mainly in the field of Serbian art

¹ V. N. Lashinoff, "On the 'Virgin Mother'" the Greek-Italian school and the Hellenistic Schools of Painting against the background of the history of later Byzantine painting, Yearly Journal of the Institute of the History of Art and the Academy of Sciences of the U.S.S.R., Moscow, 1932, pp. 152-200.

novel method of research in the field of art history, on the other, called for a reevaluation of all museum exhibitions along entirely new lines. In the twenties and thirties, -- especially during the latter period, -- methods of the most vivid and artistic representation of monuments possessing a great historical, cultural and artistic value were carefully elaborated. A concentration in one place (say, within the limits of one city) of materials charac-terizing a given culture during a given period of history, was felt to be essential to the success of this work. A redistribution of the collections was effected, in accordance with the character of the individual monuments organized. Materials of the Byzantine collections were naturally incorporated into the general process of museum reorganization. Magnificent vestments, enameled icons and encaustics from the Treasury of the Patriarch of Moscow, the Kremlin Armoury (Oruzhnaya Palata), Outstanding specimens of painting from the Vyatksky monastery, the Troitsa-Sergievskaia Lavra, and some other places, which the collections of the Tretyakov Gallery, Quantities of Byzantine manuscripts, and archaeological monuments went to enlarge the collections of the History Museum in Moscow. An exhibition of monuments illustrating Byzantine history and art was opened there in 1916. Later, the most valuable Byzantine icons, together with a number of objects of artistic craftsmanship, were transferred to the Museum of Fine Arts in Moscow, largely through the instrumentality of V. N. Iasaref, who had long been on the staff of the latter museum.

It was, however, at the State Hermitage that the work of collecting Byzantine monuments was carried out in the most regular and systematic manner. In the twenties, a special Department of Byzantine Art was founded, headed by L. A. Matsulevich, a prominent specialist in Byzantine applied art, who continued in office for a long period of time. The exhibition of "Byzantium and the Migration Period" opened in 1927 comprised not only monuments of Byzantine provenance hitherto preserved in different departments of the Hermitage, but also collections of Egyptian antiquities and archaeological materials from the Northern Black Sea coast area. Silver vessels from the collection of S. G. Stroganov; ivories from the collection of M. P. Golkin; the wonderful triptych with "The Forty Martyrs", formerly the property of P. P. Shchegolev and other art objects, were included in the exhibition. Individual monuments of Byzantine art came from a number of small museums which had been abolished, such as the Museum of the Society for Promoting the Development of Arts, from the Stiglitz Museum, some museums in the Crimea, and others.

In 1929 and 1934, the collection of Byzantine and Greek and Coptic Italian icons of later date preserved in the Department of Ancient Russian Art in the State Russian Museum, was also joined to the Hermitage collections. By this time, the complete regaining of Ancient Russian art as a side branch of the art of Byzantium, had been proved wrong as the result of the researches conducted by the Soviet school of art historians; and Byzantine icons began to be exhibited apart from those of Russian manufacture, being included among the general complex of the Byzantine artistic heritage, owing to the transfer to the Hermitage of the above-mentioned specimens of Byzantine paintings, and their introduction among the materials on display at the exhibition, the characterization of Byzantine art gained very much in completeness.

In 1931 the collections of the Museum of the Russian Archaeological Institute in Constantinople enriched the Hermitage (though, unfortunately, in a condition which left much to be desired ~~in~~ regards completeness). Of the Byzantine monuments incorporated, some sculptures and tombstones present considerable interest. Most important is also the very extensive collection of lead seals, with the number of items exceeding 5,000. The last important addition to the Byzantine collections of the Hermitage were the collection of N. P. Lukachev transferred from the Institute of

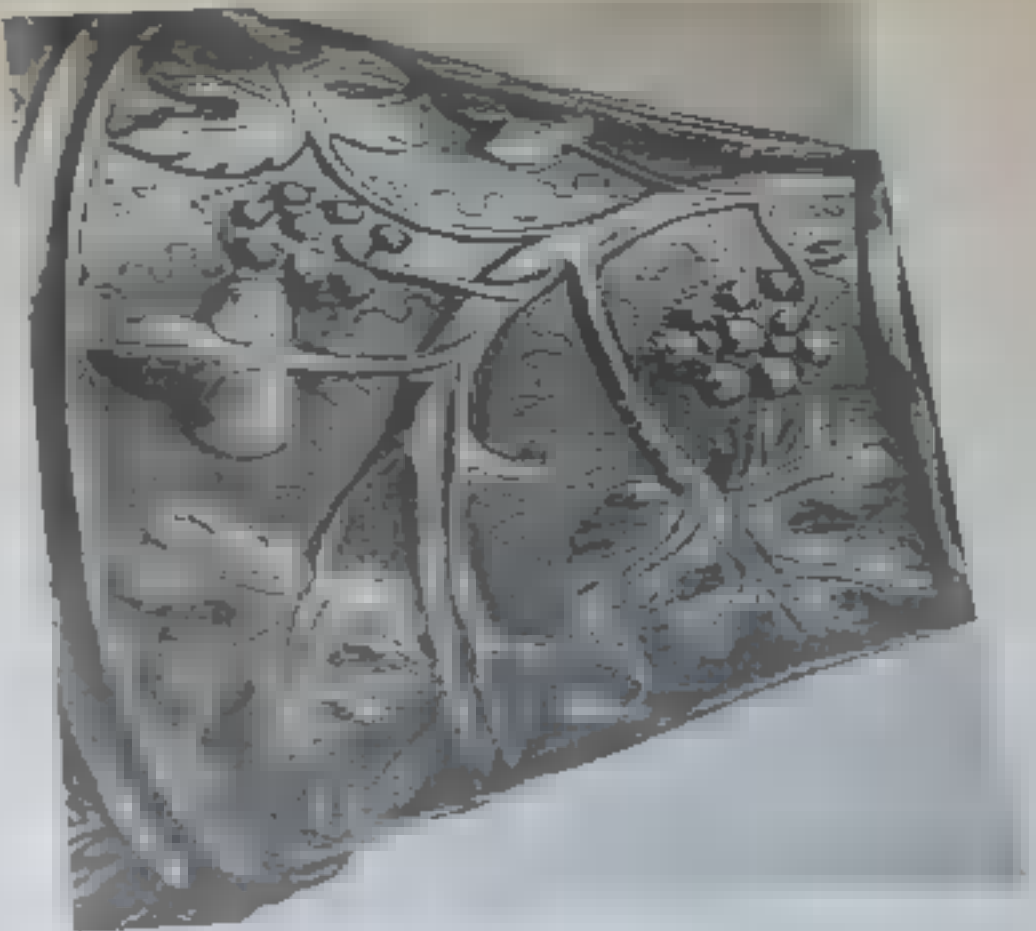


Fig. 1. Hieroglyphs from the tomb of the pharaoh Amenemhat I.



Fig. 2. Hieroglyphs from the tomb of the pharaoh Amenemhat I. The block is made of limestone and is located in the tomb of the pharaoh Amenemhat I.



10
 Person in Apartment
 in Room of the House

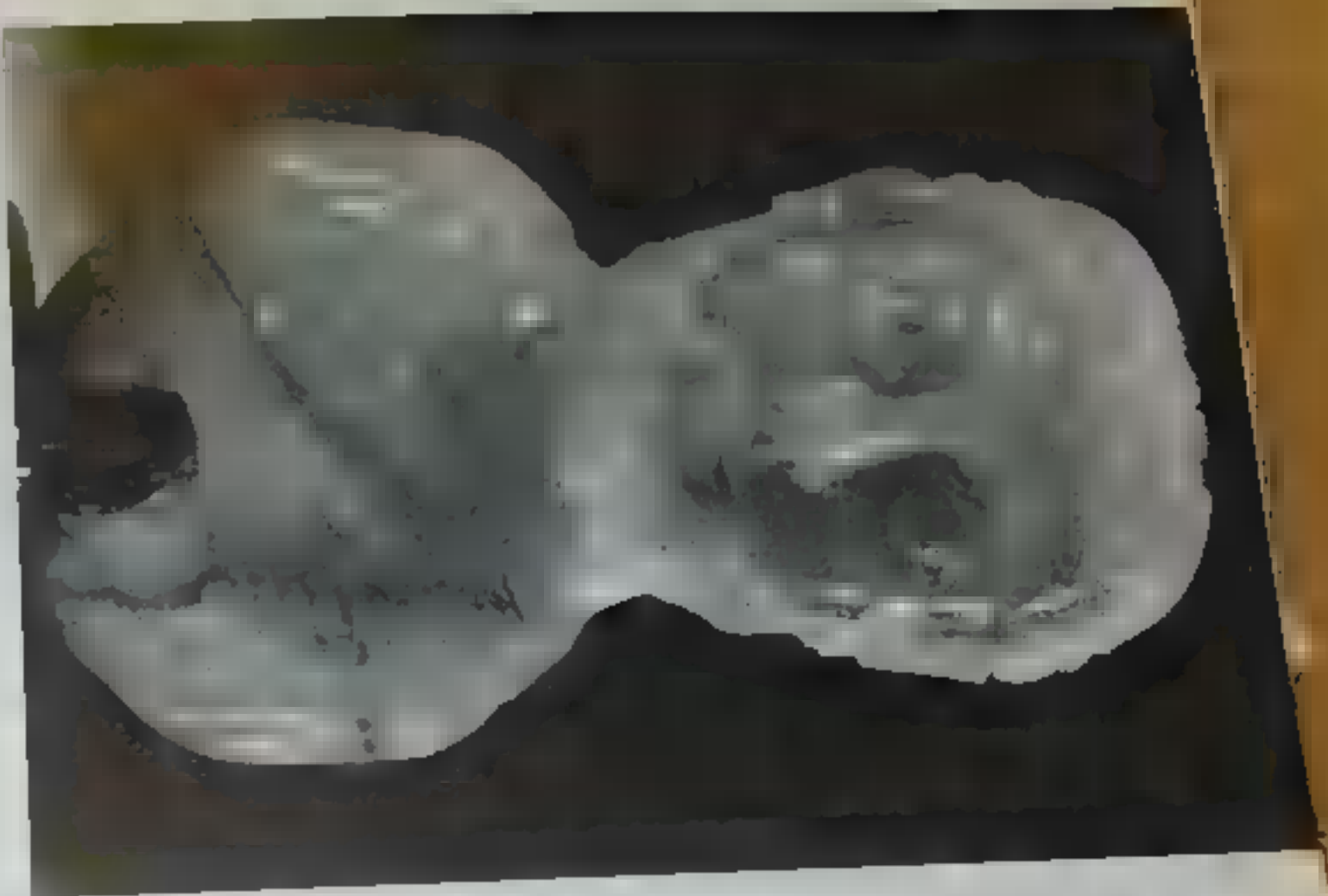
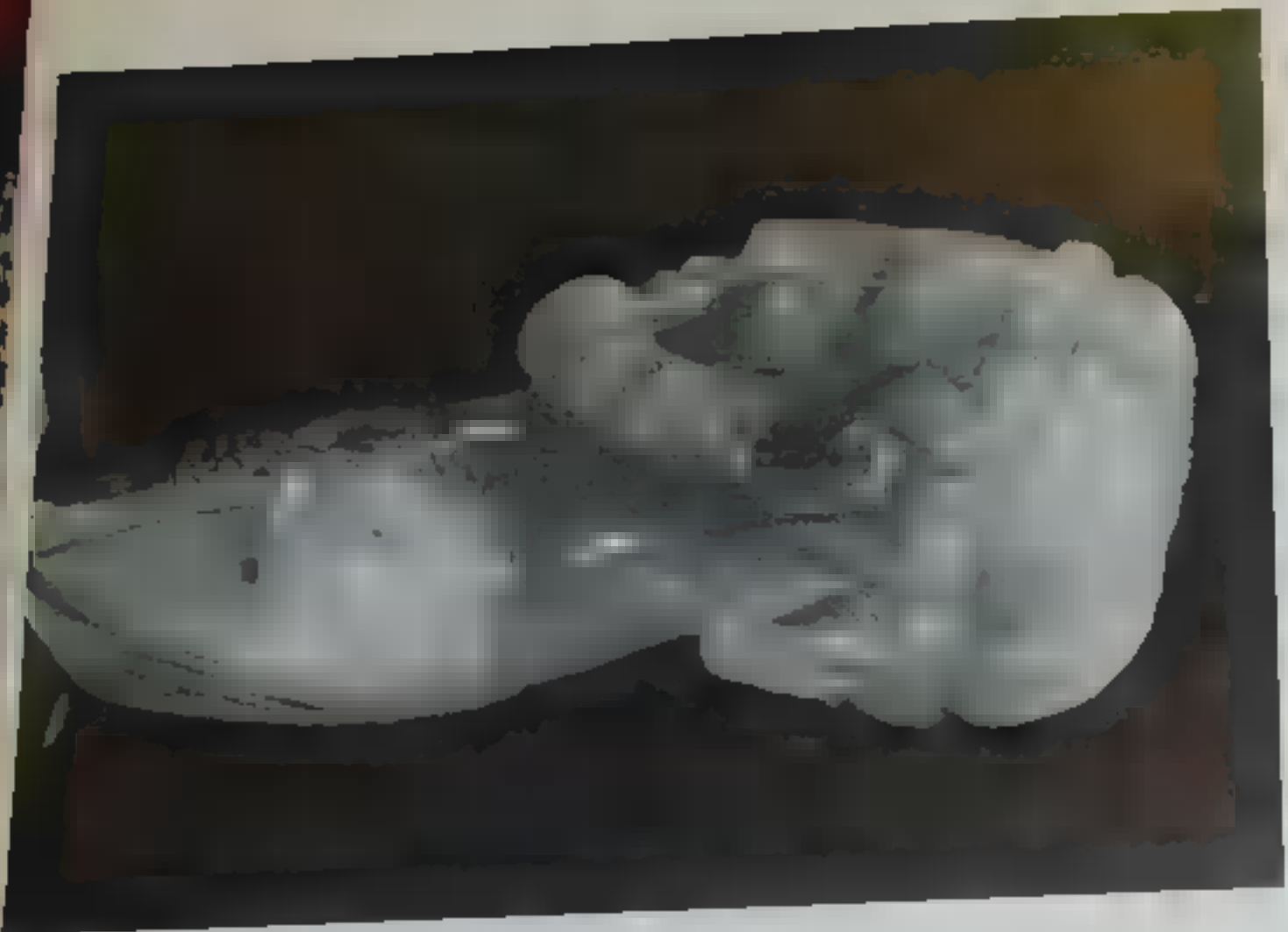
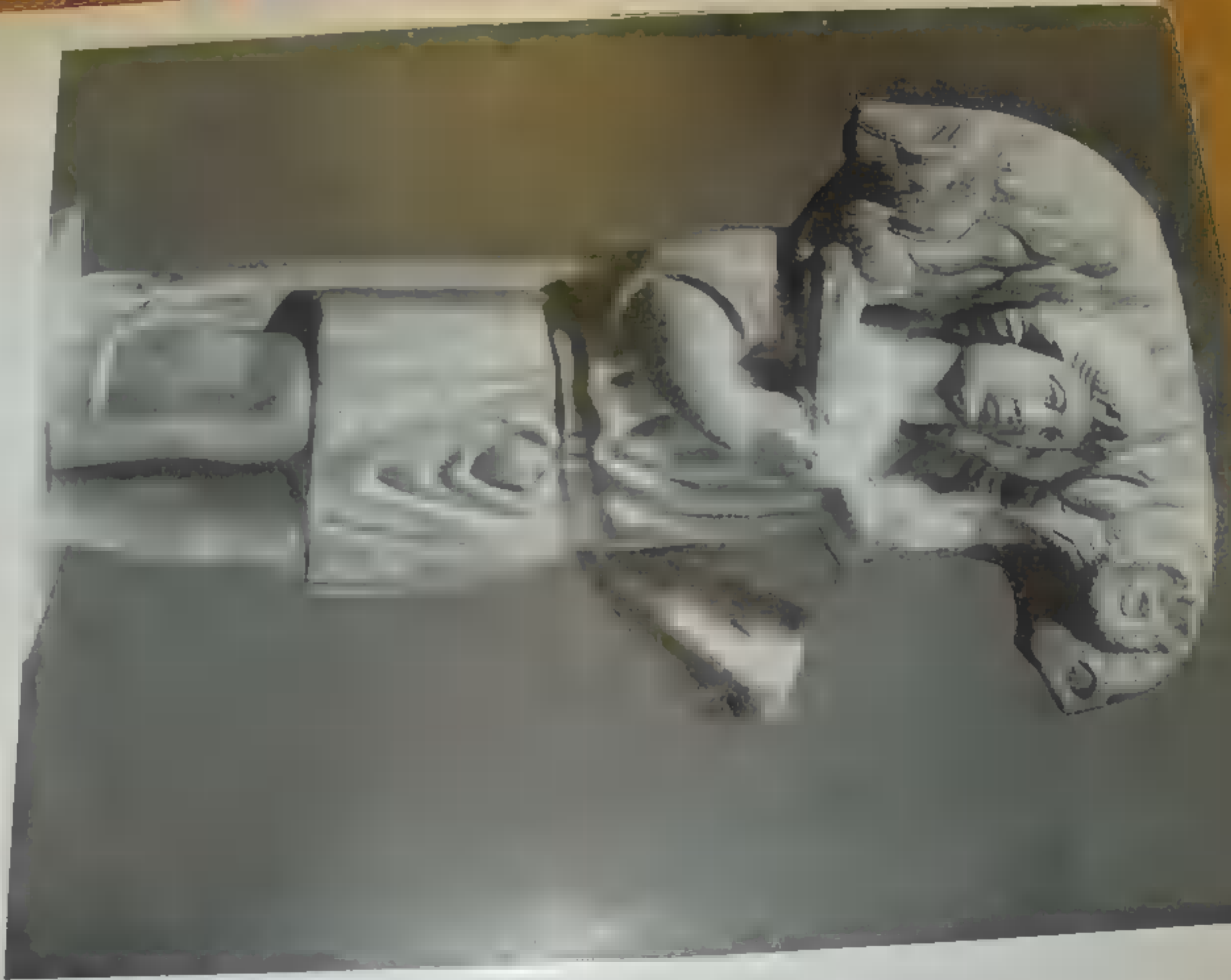
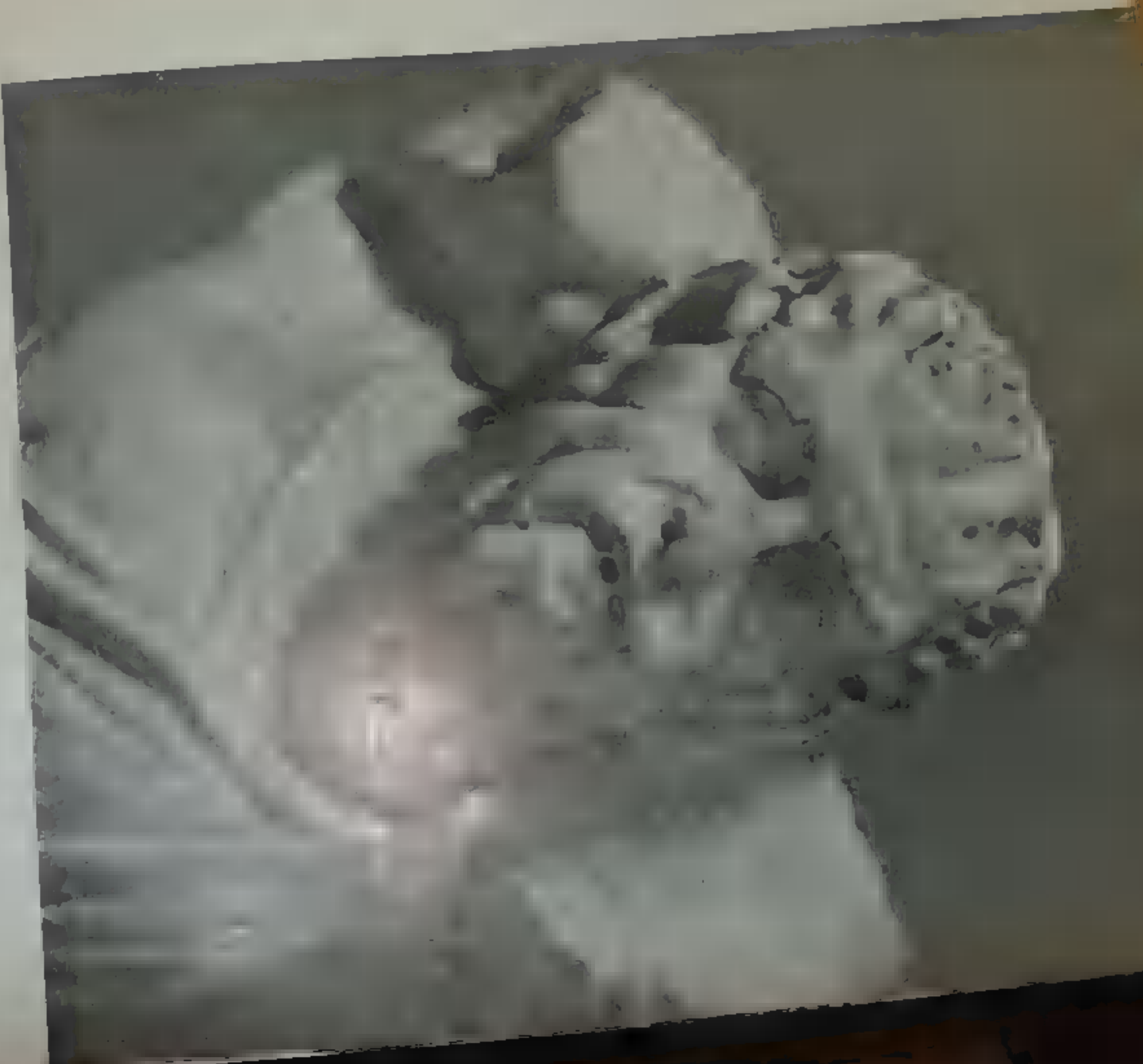


Fig. 2. Lower jaw part of the fossilized skull of *Protopithecus*, IV, in the collection of the Institute of Zoology, Moscow.









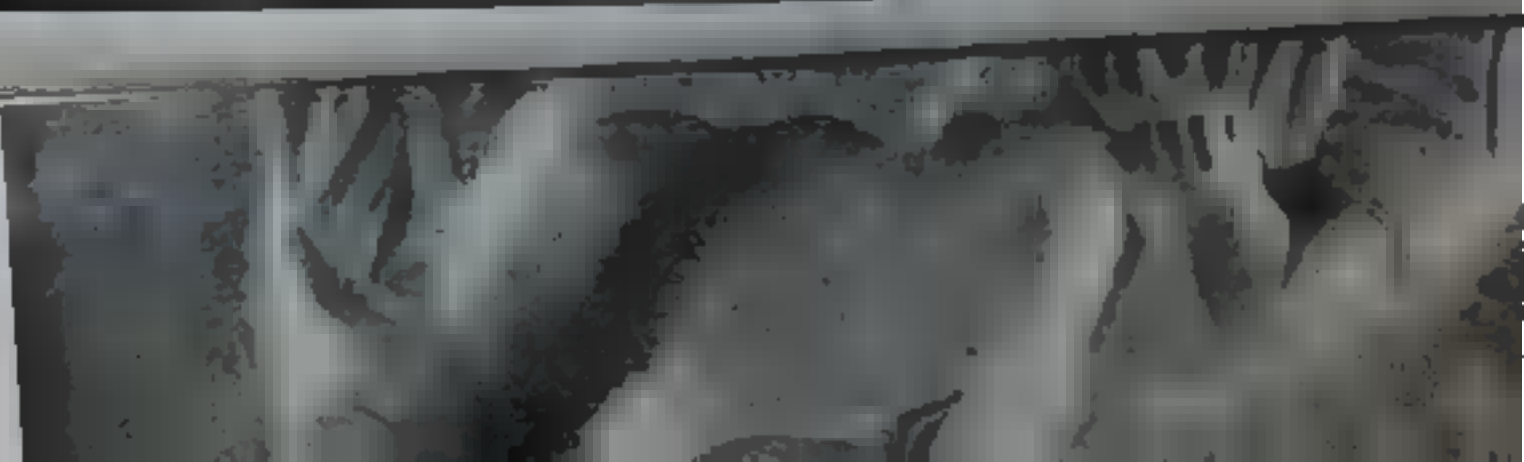
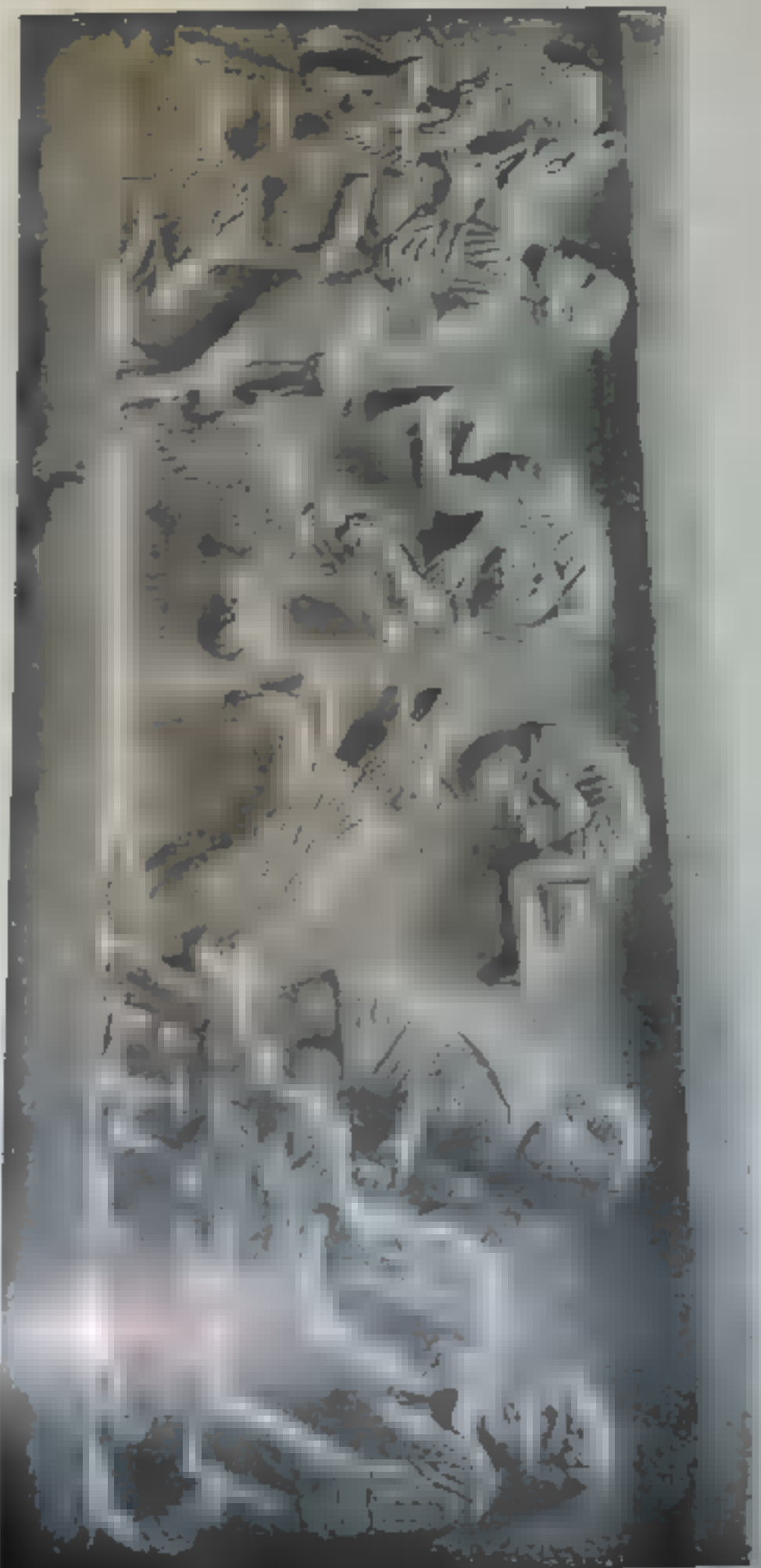
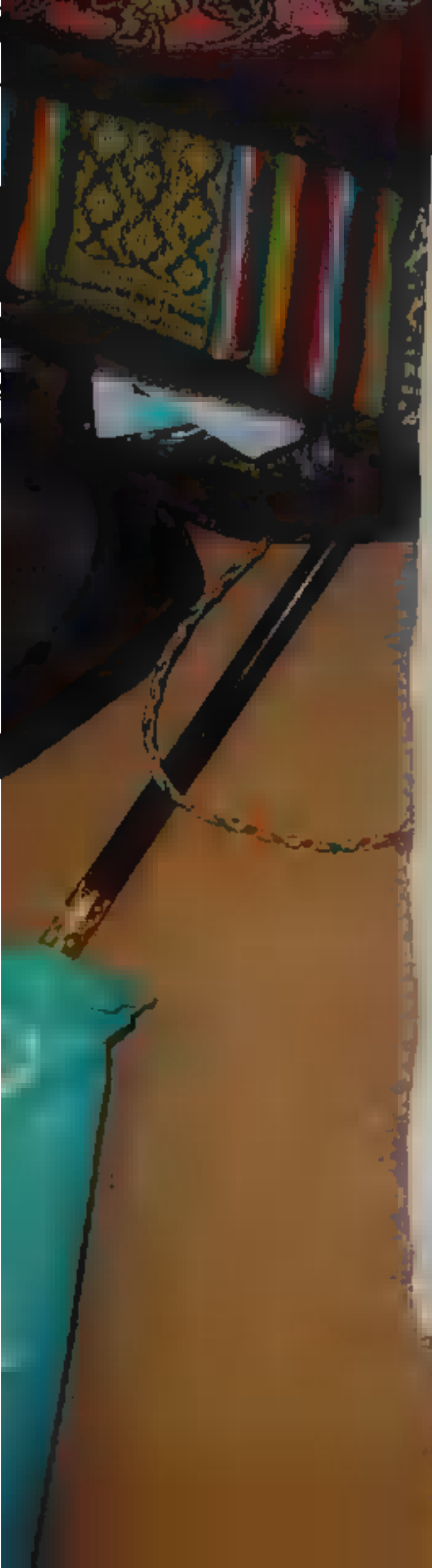
11. Lavinia, Josephine, and Mary, Alphonse, V. to
Statue, The Good Shepherd, Marble, 17th cent.



THE UNIVERSITY OF MICHIGAN
LIBRARY
ANN ARBOR, MICHIGAN 48106-1000

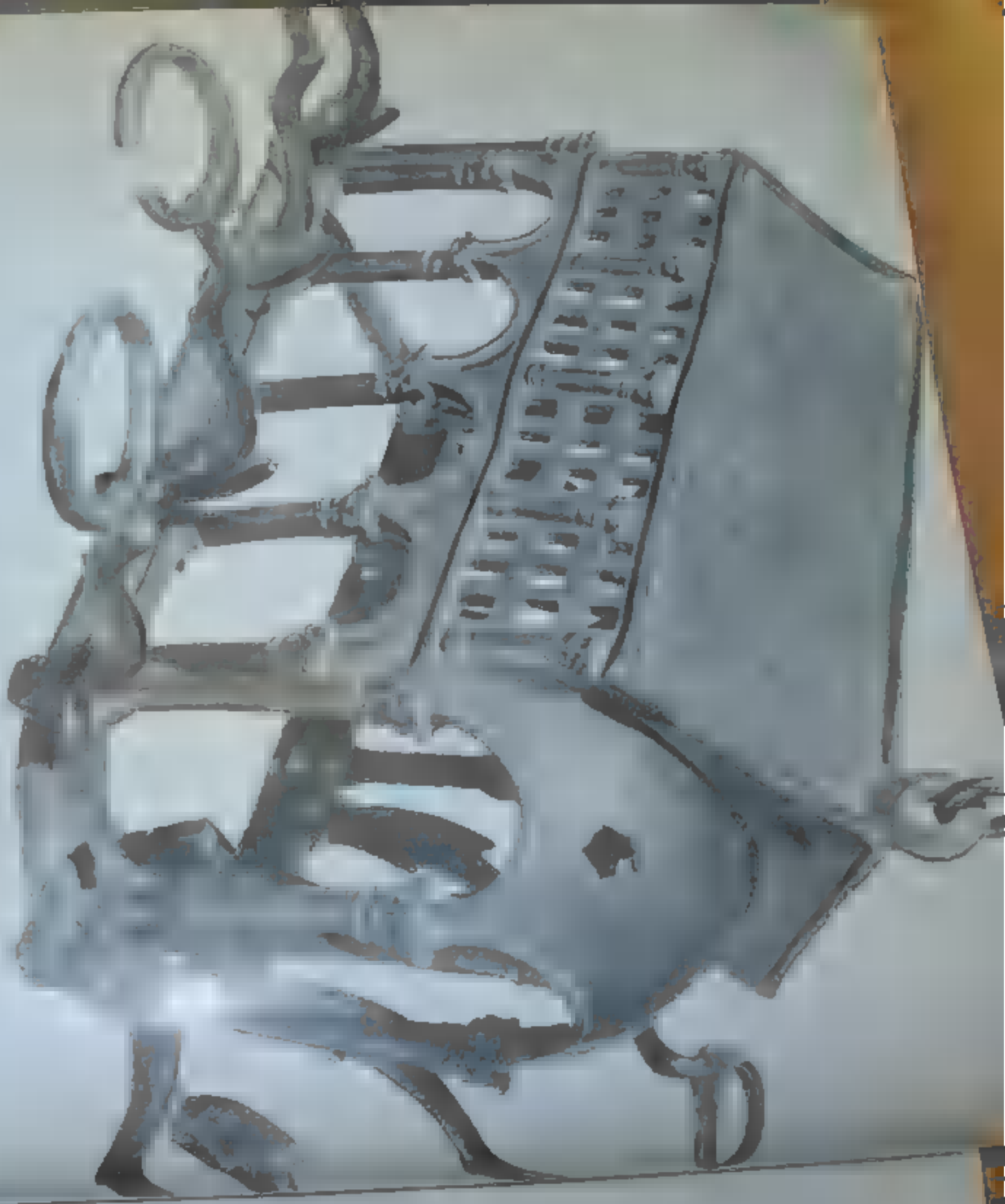
Fig. 1. The sarcophagus of the Emperor of Japan.
The sarcophagus of the Emperor of Japan.



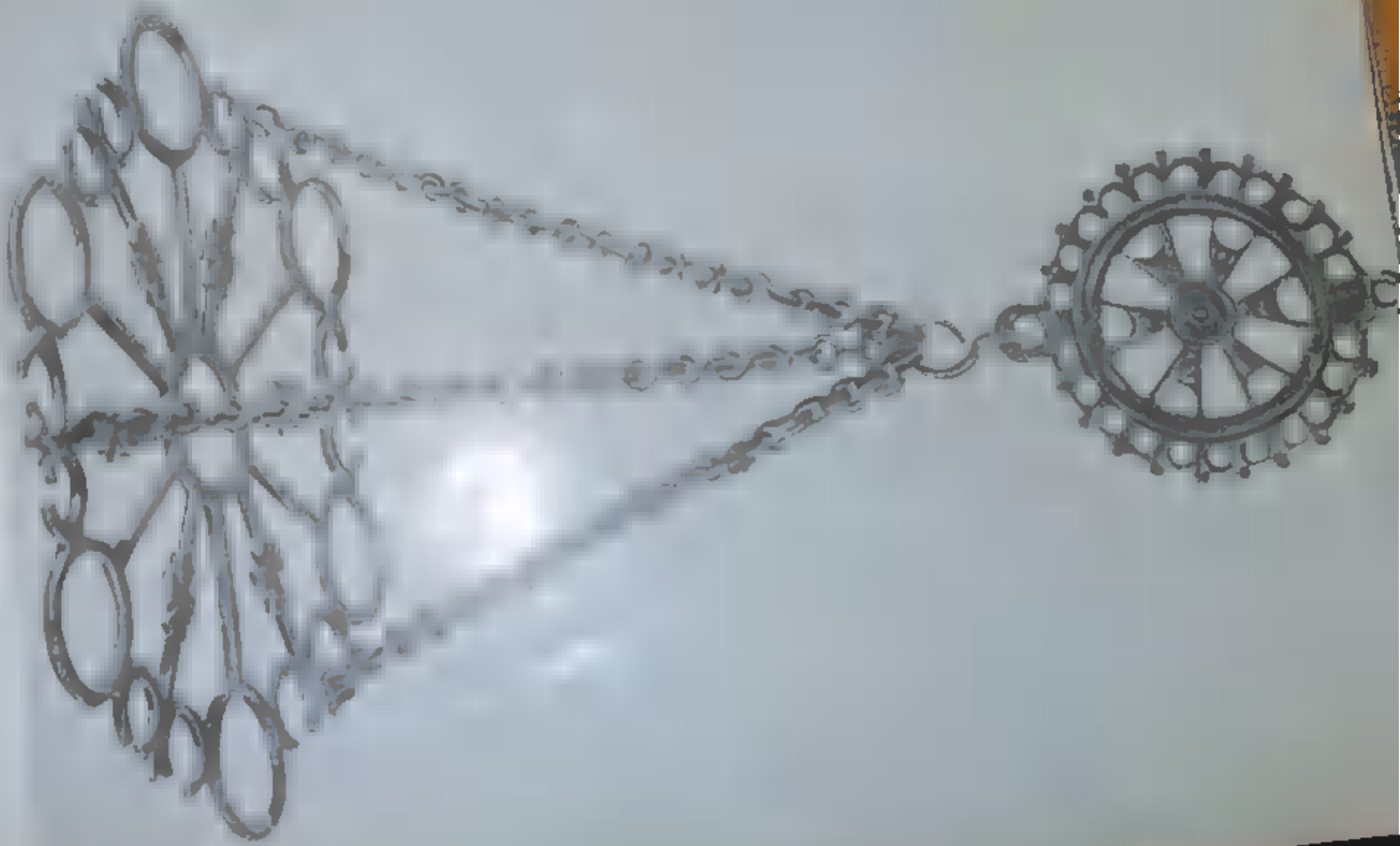

$$f = \frac{1}{2} \frac{d^2 \sigma}{d\theta^2} \left(\frac{d\theta}{d\alpha} \right)^2 = \frac{1}{2} \frac{d^2 \sigma}{d\alpha^2} \left(\frac{d\alpha}{d\theta} \right)^2 = \frac{1}{2} \frac{d^2 \sigma}{d\alpha^2} \frac{1}{\sin^3 \alpha}.$$




Three young people,
children of the Indian.



The Crown of the King of Siam
by the artist, Prince Ananda



37. - Asymmetrical, Hypocrite, A. 1. 11
Pendant, 1000-1100, Bronze, 100mm



Fig. 1. Ring with figure of a lion
from the collection of the
British Museum.

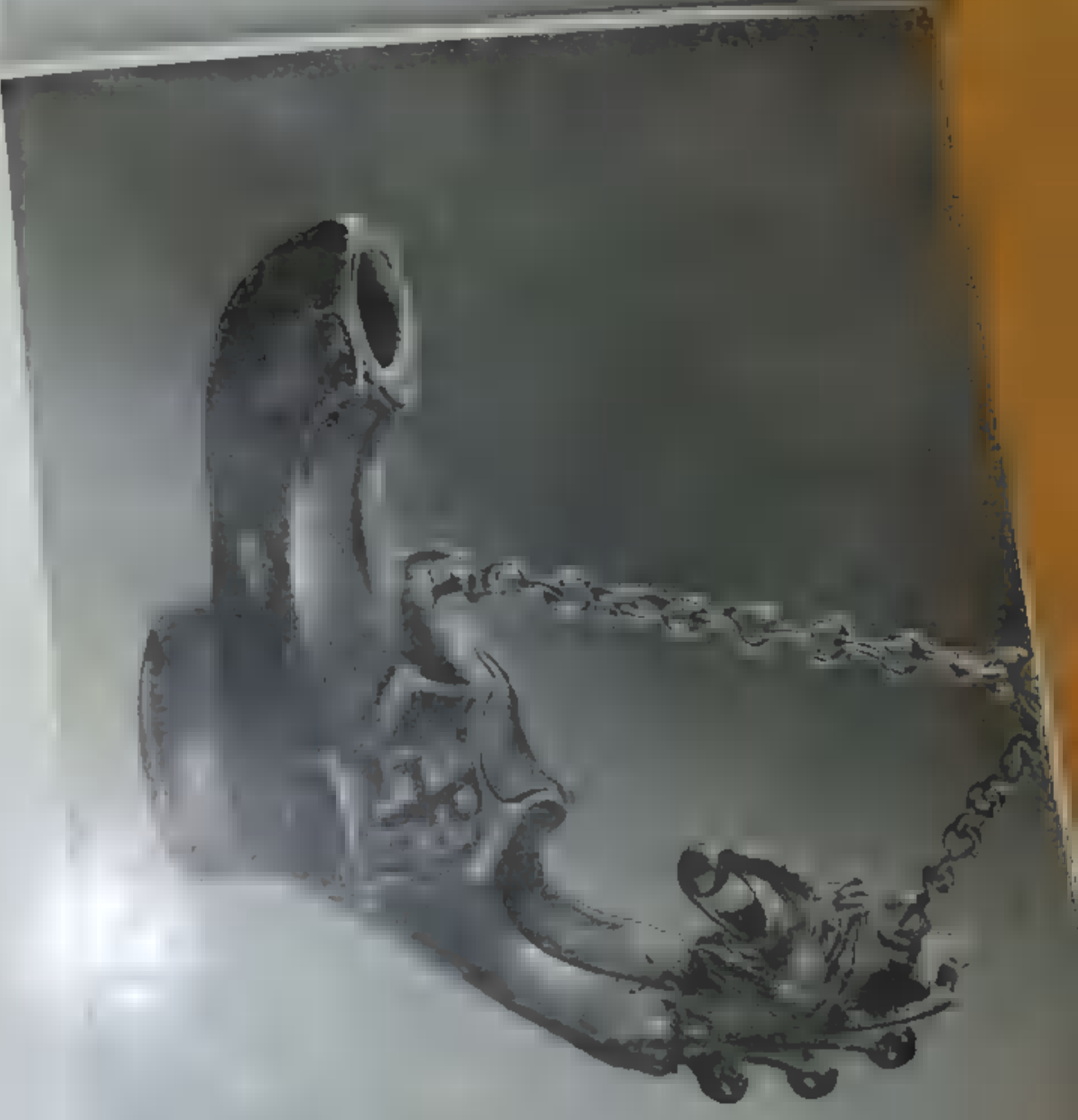


Fig. 1. Ornament, Japan, 19th
century. Bronze. 170 cm.



Fig. 1. A
Fossil of a
Fossil of a

[illegible]



Fig. 1. Photograph of the skull of a bird, showing the eye socket and beak area.

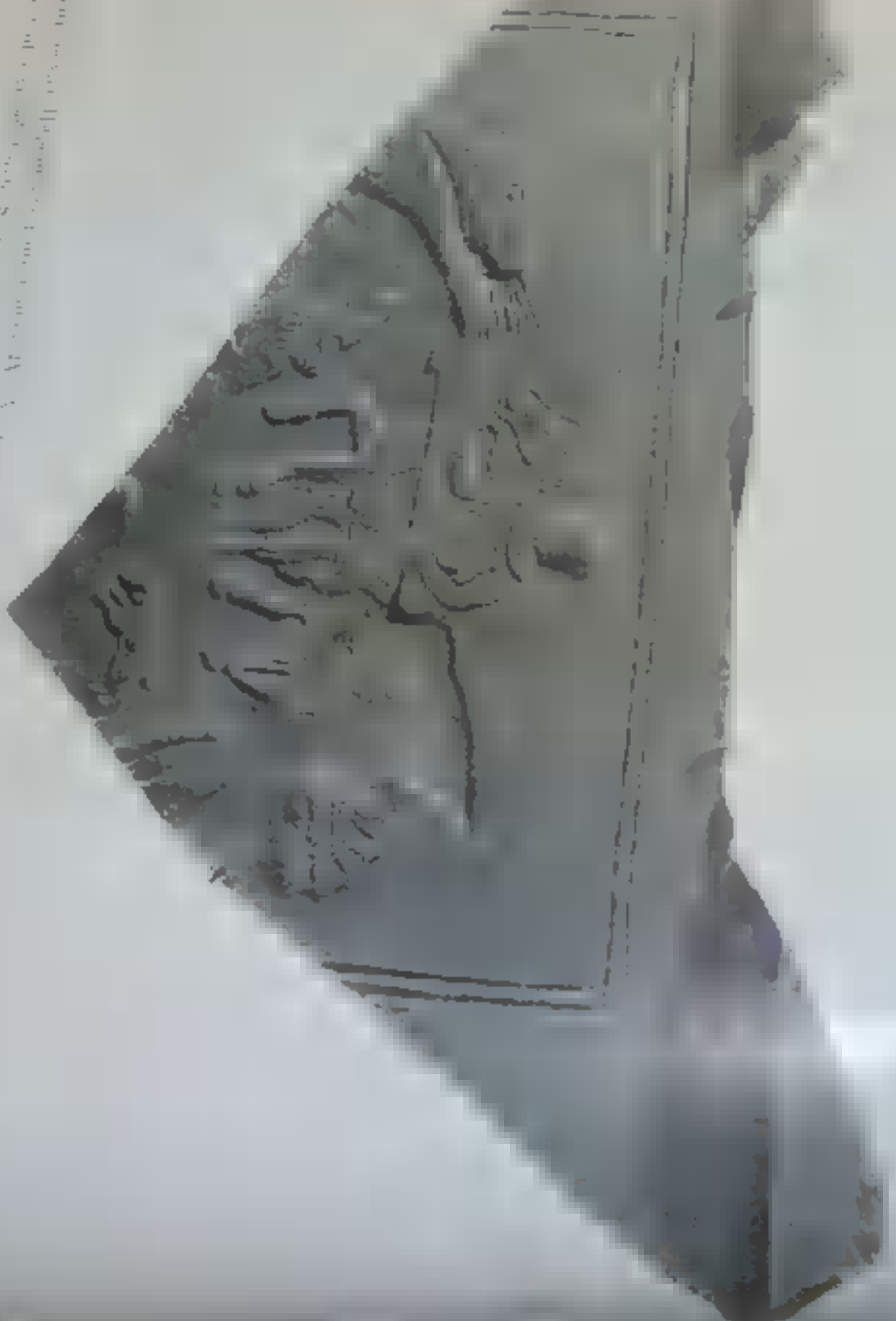
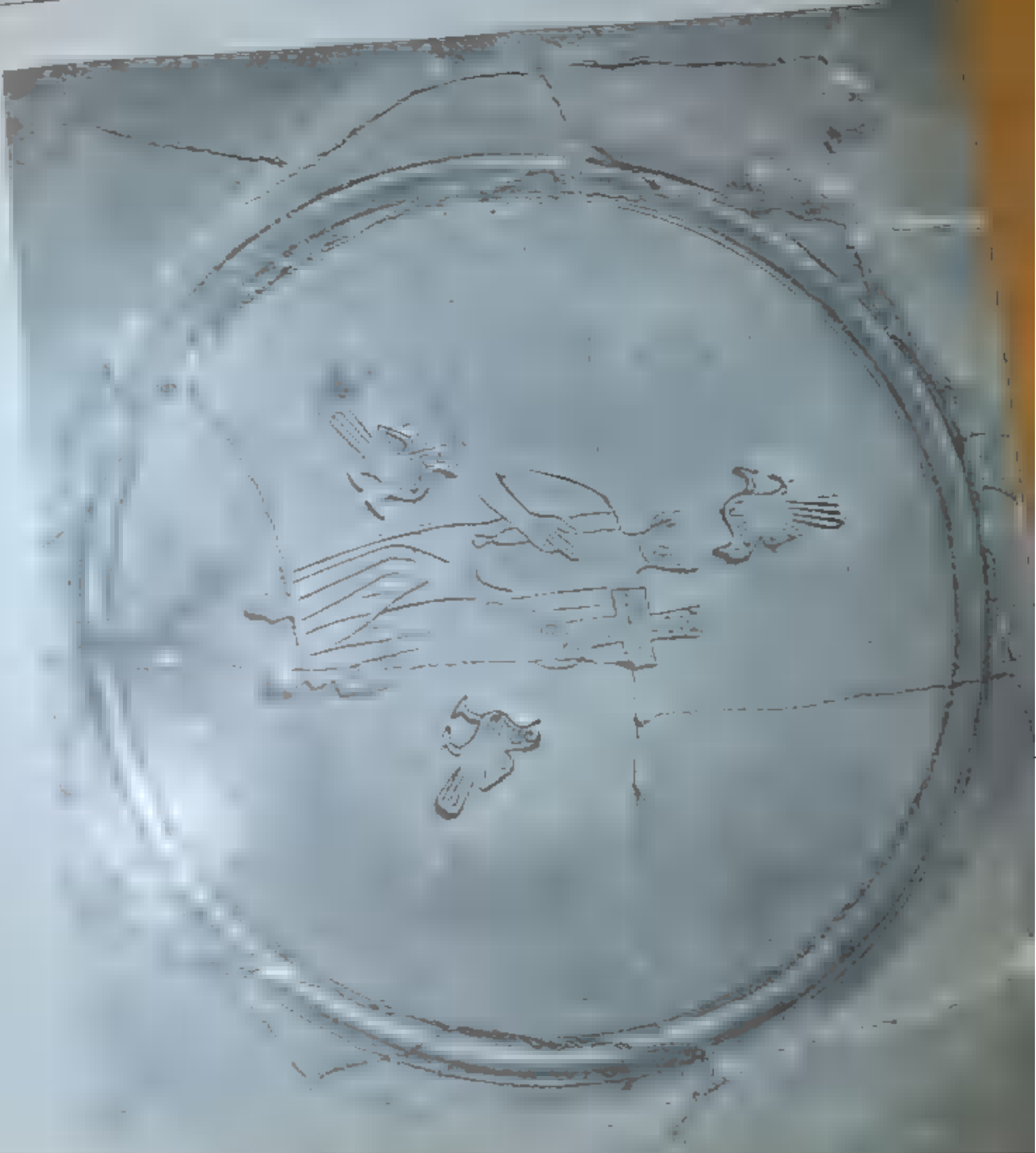


Fig. 2. Photograph of the skull of a bird, showing the eye socket and beak area.





5. $\Gamma = \Gamma_0(N) \cap \Gamma_0(M)$, $\Gamma' = \Gamma_0(NM)$, $\Gamma'' = \Gamma_0(NM)$.
Each Γ has a cusp for Γ at ∞ , Γ' at ∞ , Γ'' at ∞ .

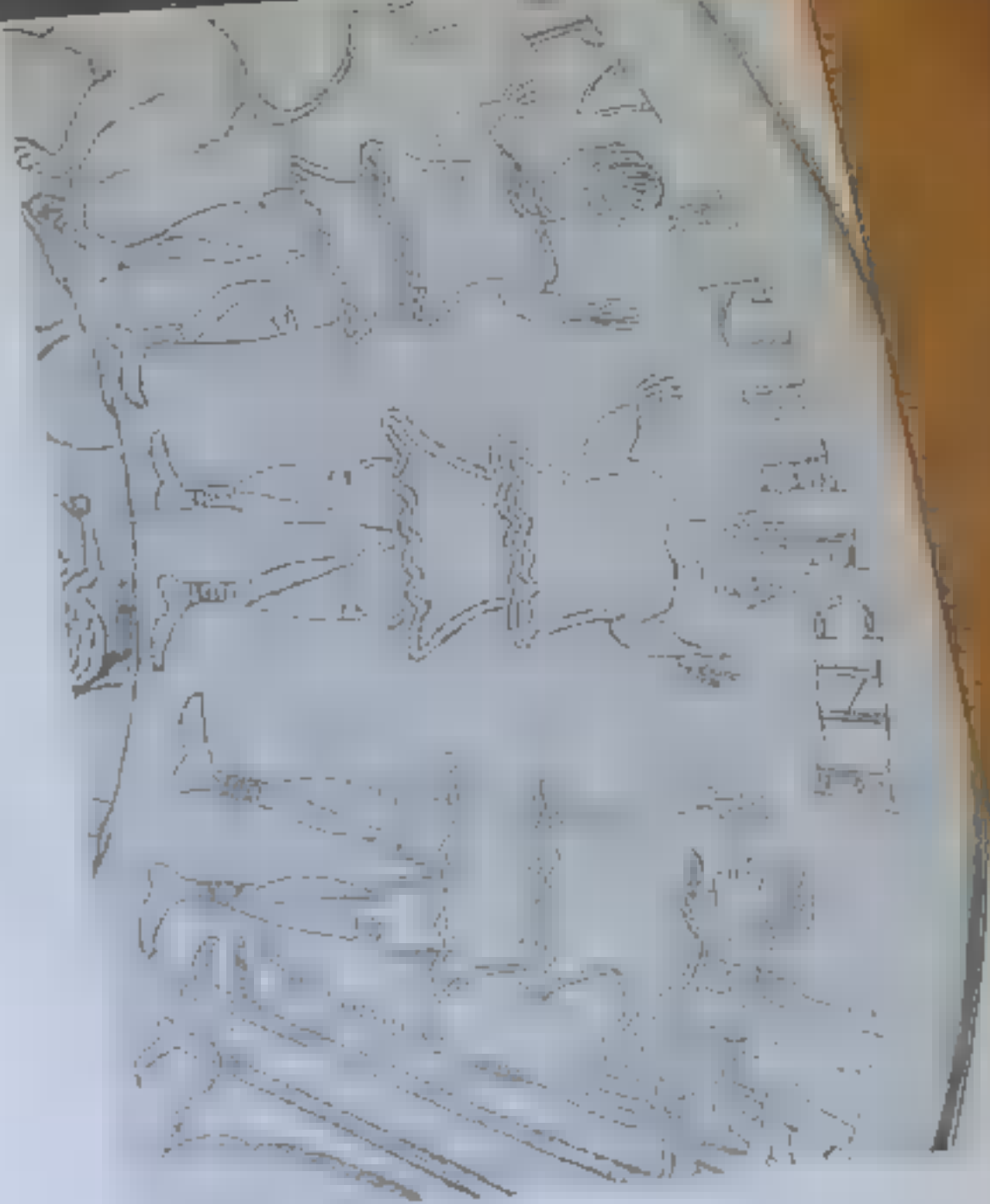


23. Gold fragments from an Assyrian vessel, showing seated figures. Fragment from a vessel, The Assyrian fragment, gold, with gold.

24. Gold fragments from an Assyrian vessel, showing seated figures. Fragment from a vessel, The Assyrian fragment, gold, with gold.



Fig. 1. The coin of the Emperor Augustus, showing the inscription "PIA MAIESTAS" and "S P Q R OPTIMO PRINCIPI".



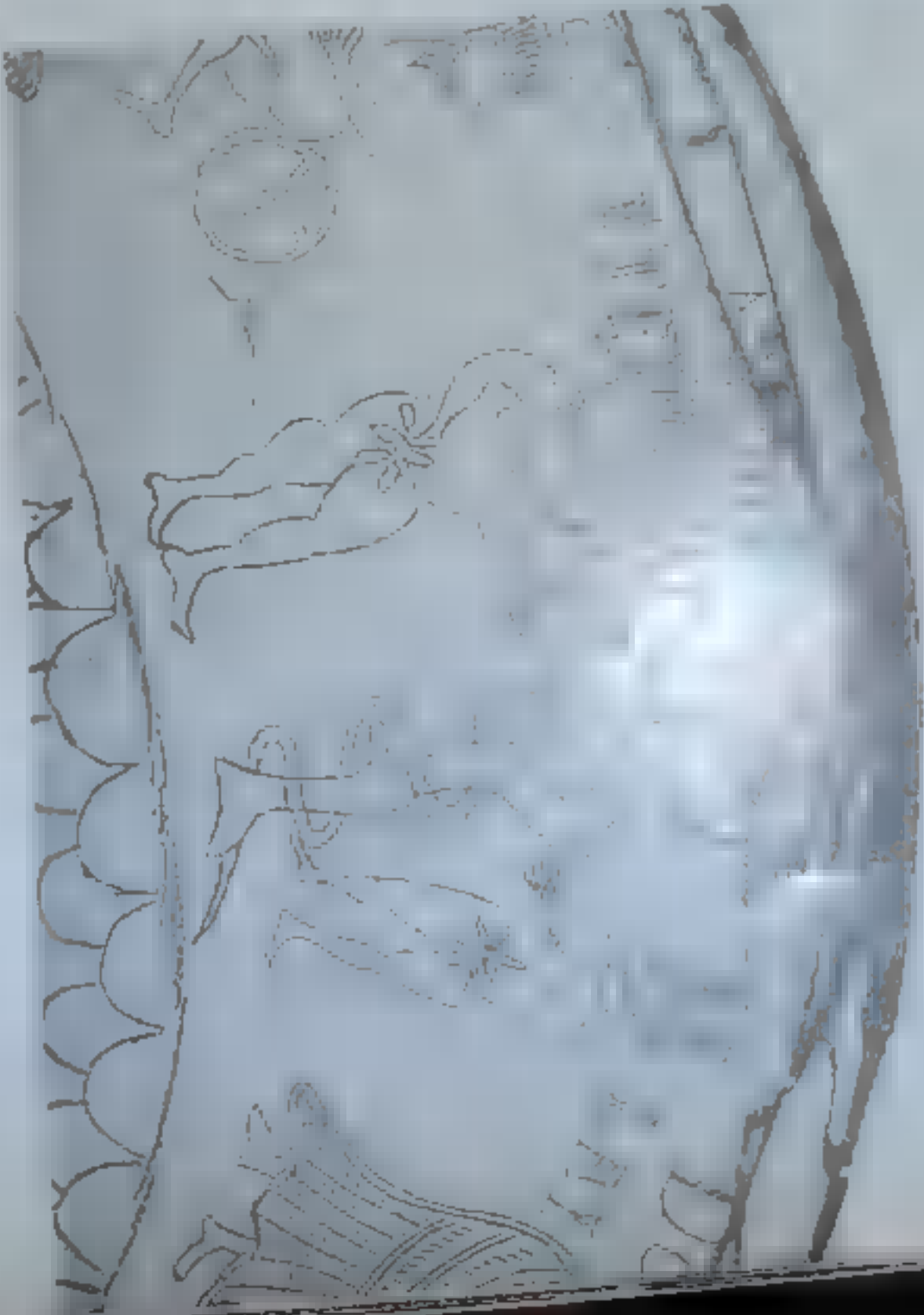
27. *Figure 27. The serpent and the serpent.*
The figure of the serpent is the serpent and the serpent.

28. *Figure 28. The serpent and the serpent.*
The figure of the serpent is the serpent and the serpent.



29. *Figure 29. The serpent and the serpent.*
The figure of the serpent is the serpent and the serpent.

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Fig. 221. Detail from the relief of the
Liberation of the Slaves (Fig. 220).



Fig. 1. Persephone and Hades
The Birth of the Gods, c. 450 B.C.

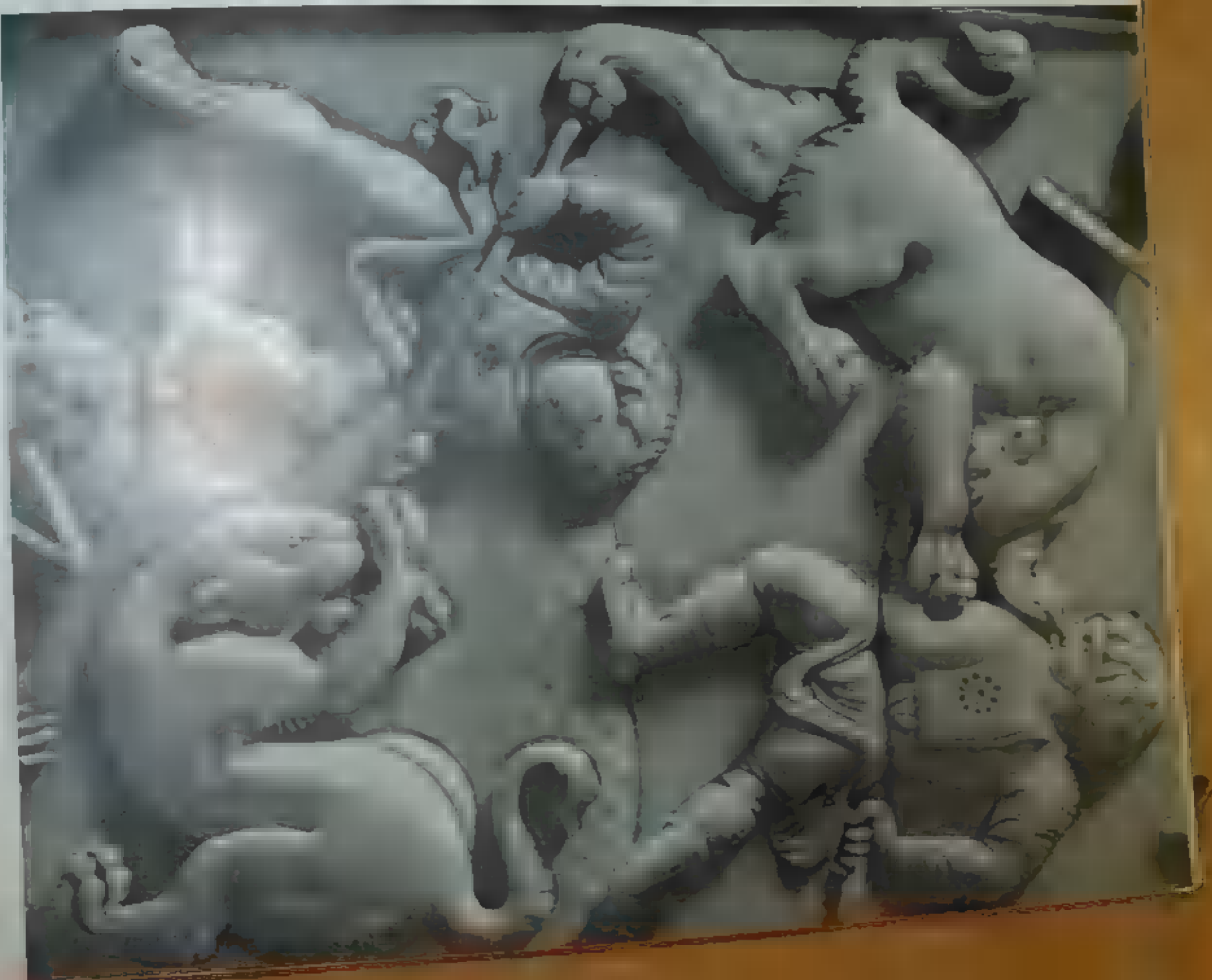


Fig. 10. Juno (172)
In front of the Temple (172)

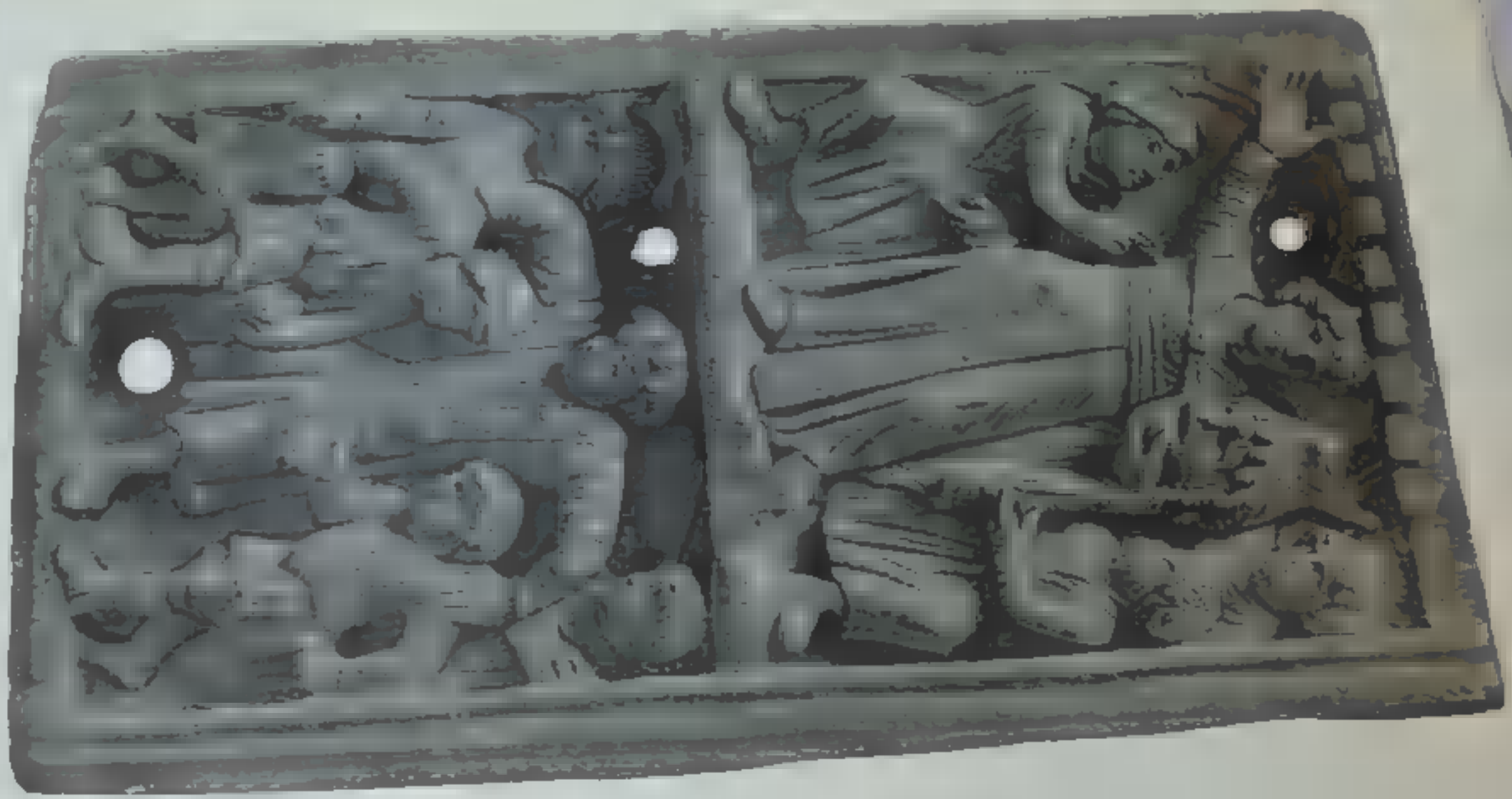


Fig. 1. The front cover of the book "The History of the Church of the East" (1900).
The front cover of the book "The History of the Church of the East" (1900).
The front cover of the book "The History of the Church of the East" (1900).



27. Carved ivory plaque from a Apollonia, 4th century B.C. to 1st century A.D.
 Part of the Classical Treasury of Apollonia, Ivory, 700.

30000

ПРИКАЗЫ ИСКУССТВ БУДУЩЕГО А.А.А.А.

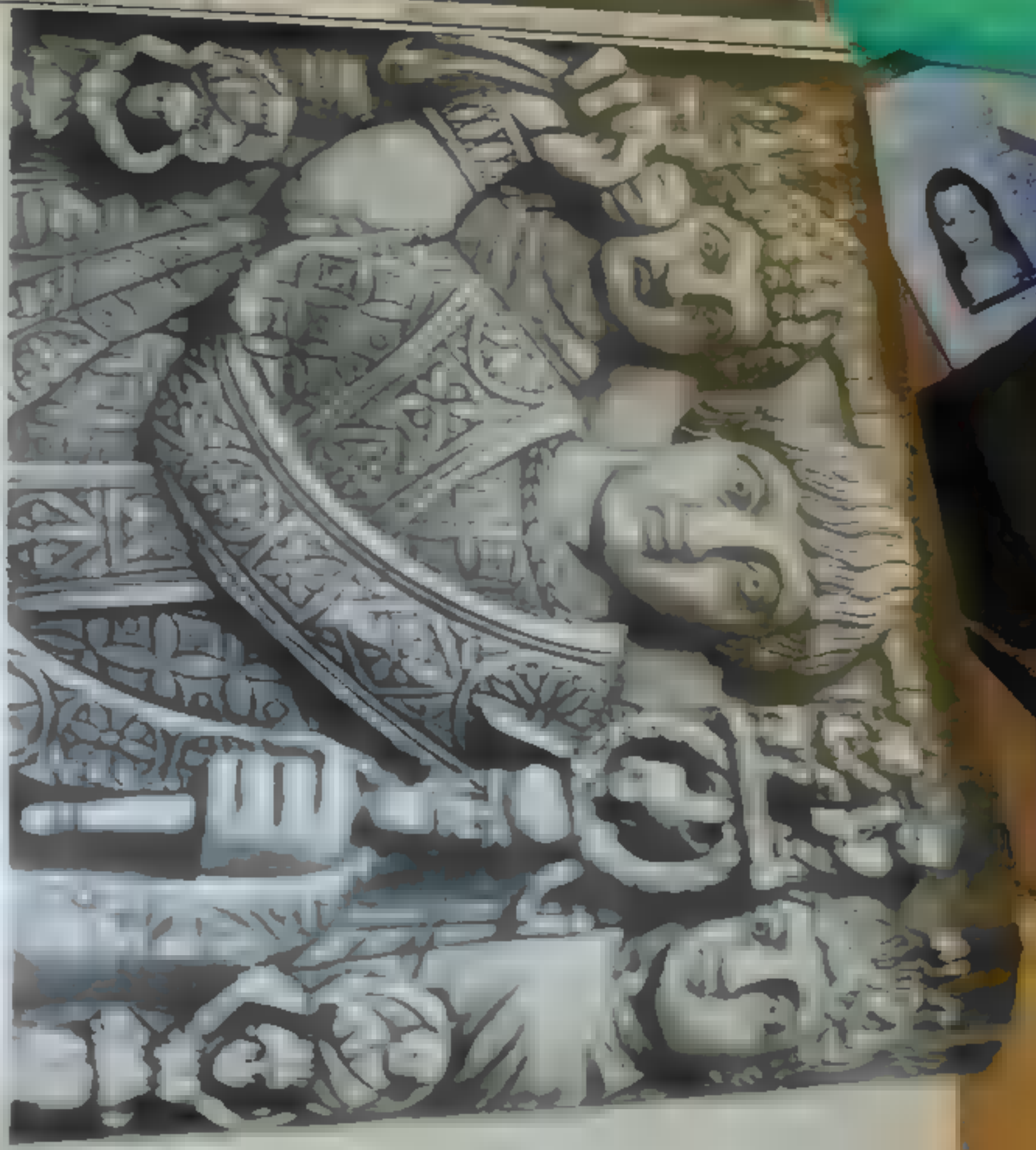
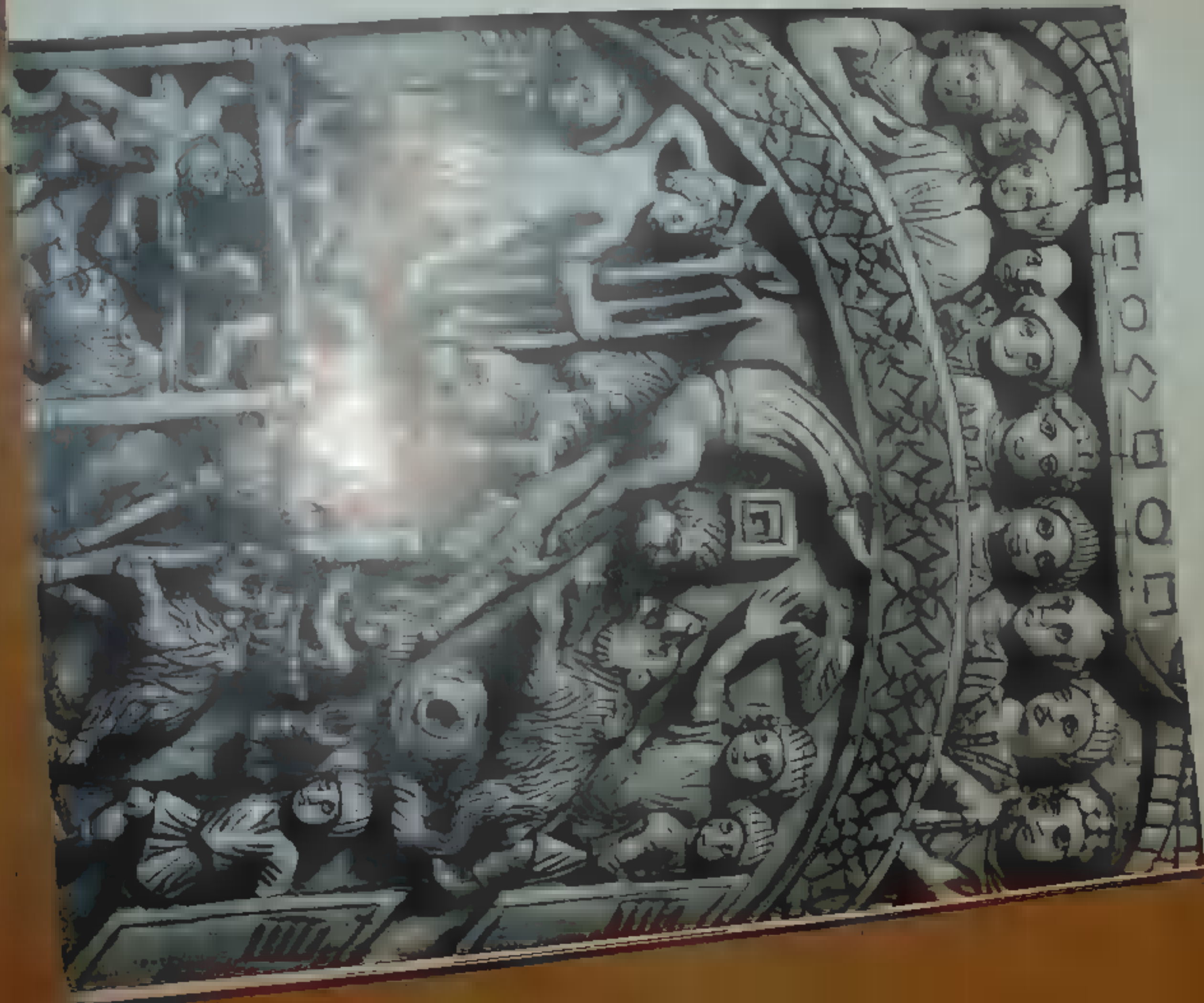
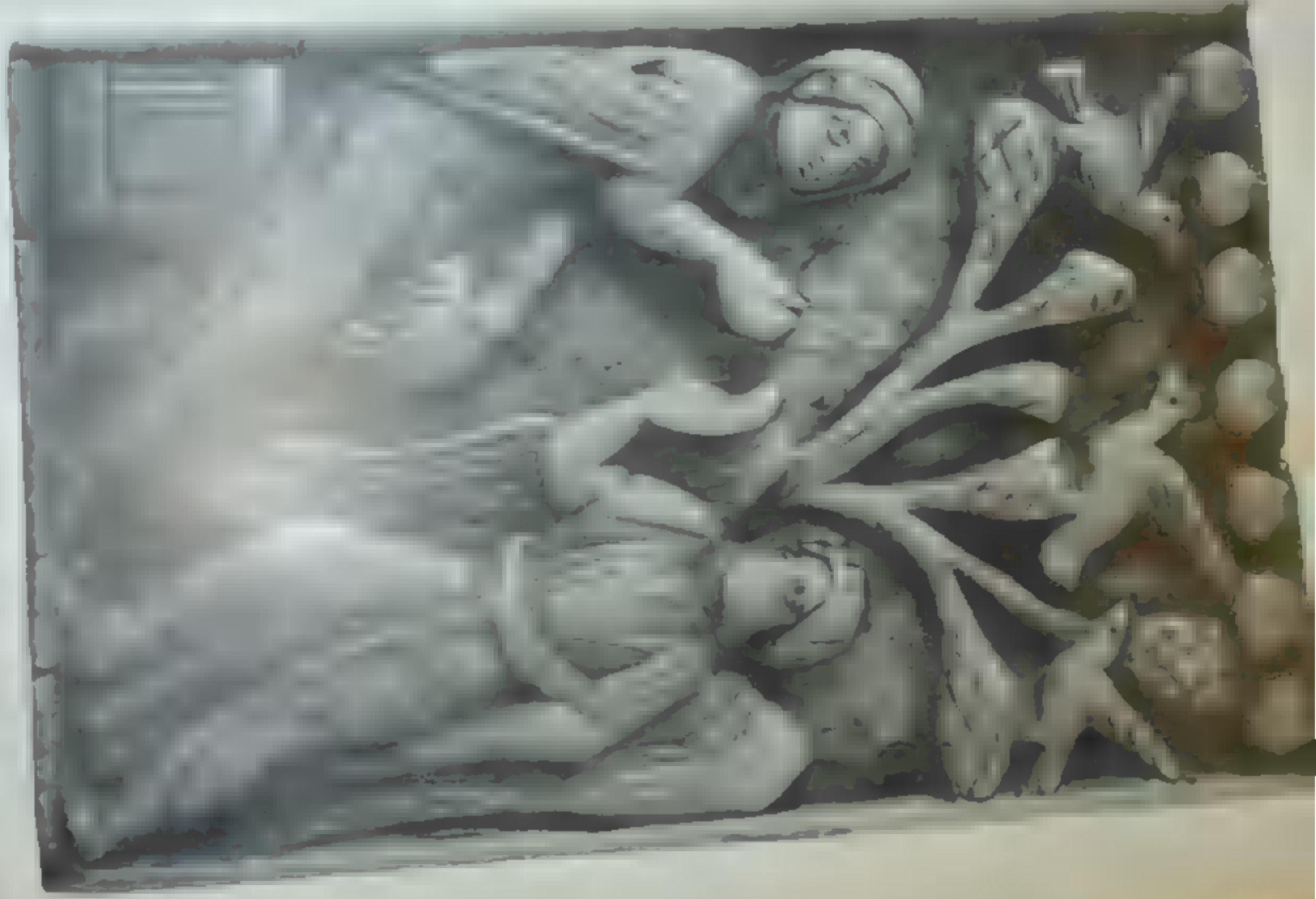


Fig. 1. The entrance to the
temple of the Pharaohs, the
Thebes.





40. 510-511. АНТОНУС КОНСУЛЪ АННЪ СЪВЪНЪ. СЪЮЗЪНЪ СЪЮЗЪНЪ. 517
 Portion of the Consular Diptych of Anastasius. Ivory. 517.

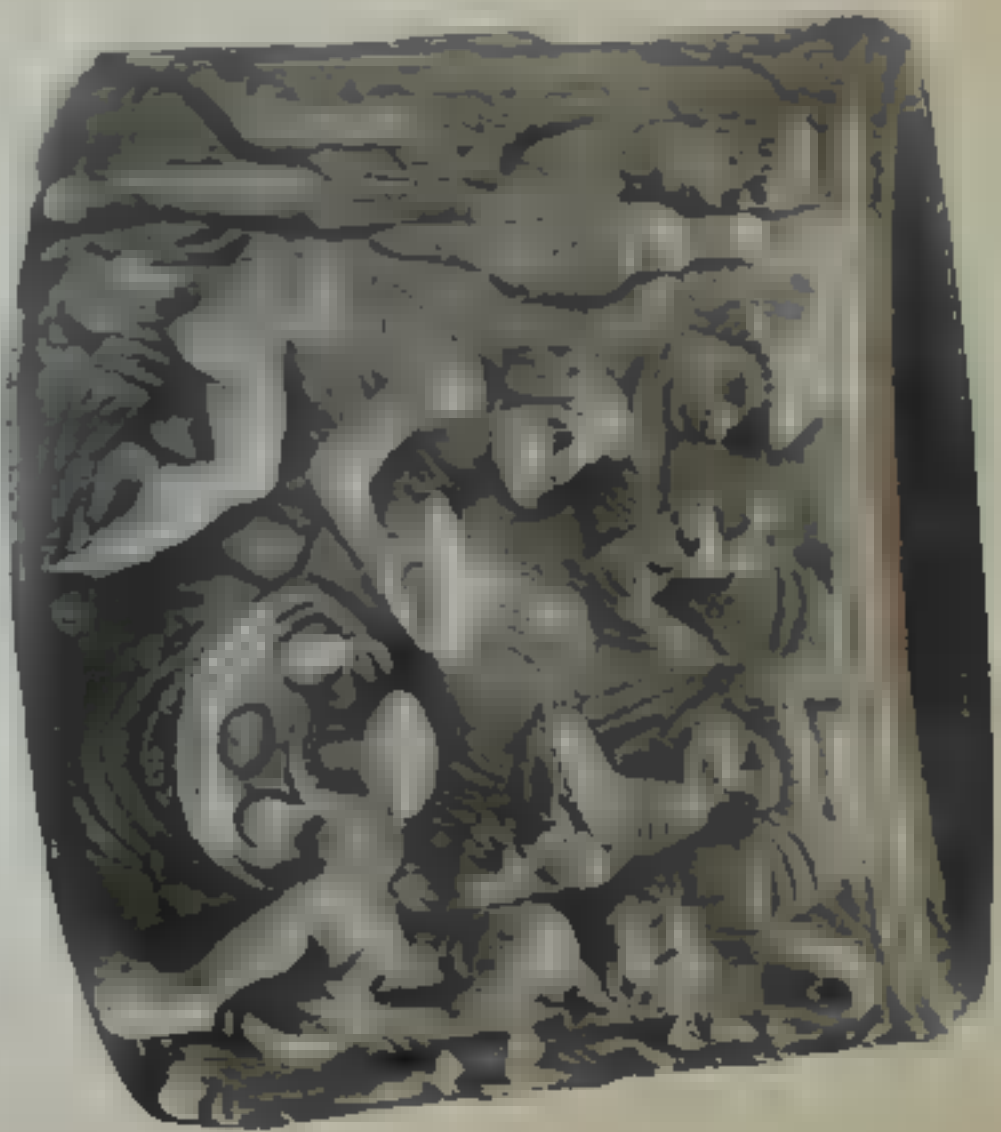


1960/60/60



Fig. 1. The figure of a woman and a child. A. S. P. 1890. 2. 1890. The figure of a woman and a child. A. S. P. 1890. 2. 1890.

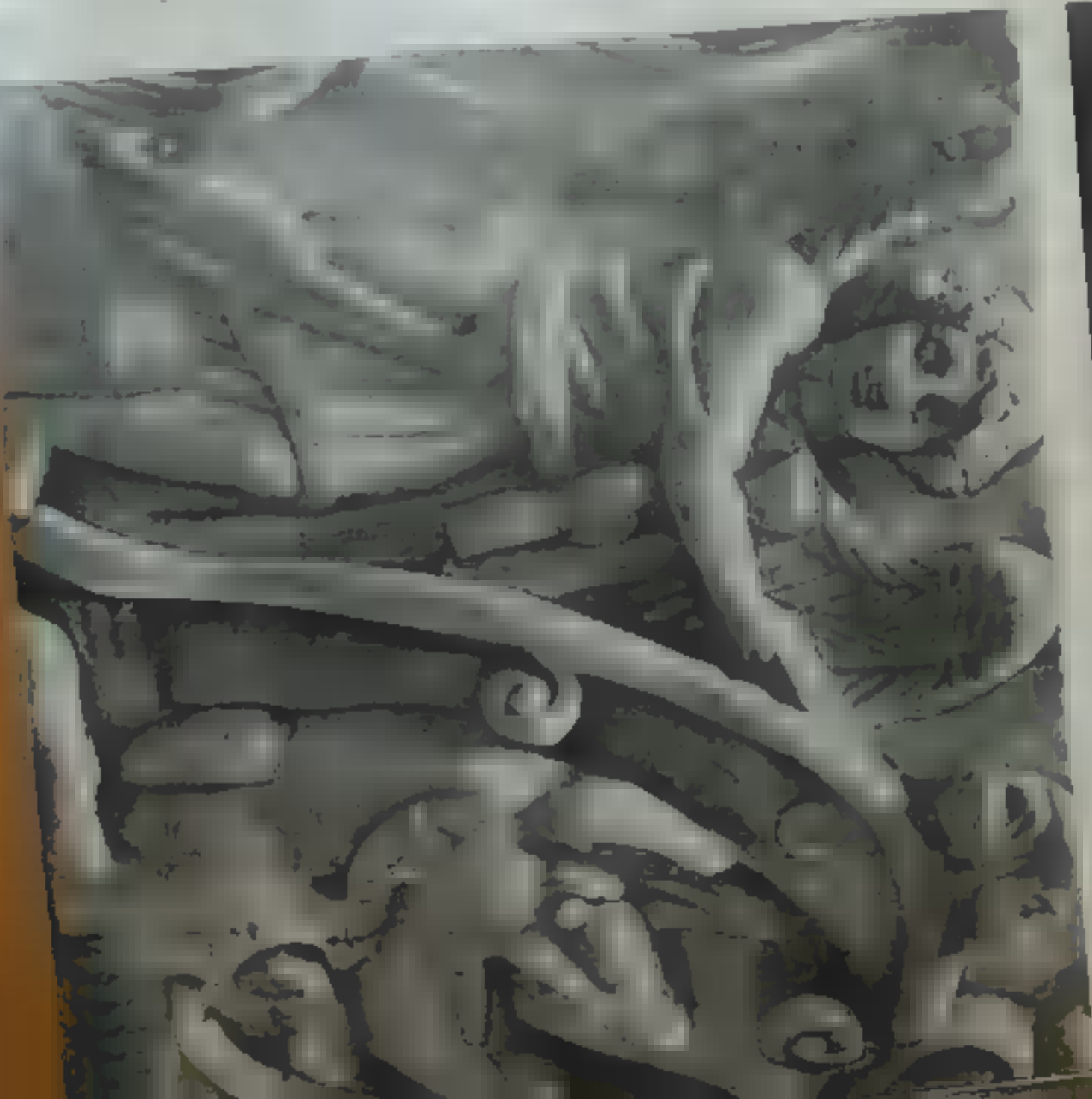
3. The main direction of regional development is determined by the state of foreign trade, production, the level of foreign investment, and the level of technological progress.


$$\begin{aligned} \frac{1}{2} & \left\{ \rho_1 + (1 - \rho_1) \left(\frac{1}{2} \left(\frac{1}{\rho_1} + \frac{1}{\rho_2} \right) \right)^{p-1} \right\} \frac{1}{2} \left(\frac{1}{\rho_1} + \frac{1}{\rho_2} \right)^{p-1} \left(\frac{1}{\rho_1} + \frac{1}{\rho_2} \right)^{p-1} \left(\frac{1}{\rho_1} + \frac{1}{\rho_2} \right)^{p-1} \\ & \left\{ \rho_1 + (1 - \rho_1) \left(\frac{1}{2} \left(\frac{1}{\rho_1} + \frac{1}{\rho_2} \right) \right)^{p-1} \right\} \frac{1}{2} \left(\frac{1}{\rho_1} + \frac{1}{\rho_2} \right)^{p-1} \left(\frac{1}{\rho_1} + \frac{1}{\rho_2} \right)^{p-1} \left(\frac{1}{\rho_1} + \frac{1}{\rho_2} \right)^{p-1} \end{aligned}$$


46. From an ancient city to among the
 people of the Pyrenees, in the
 forest under the cloud.

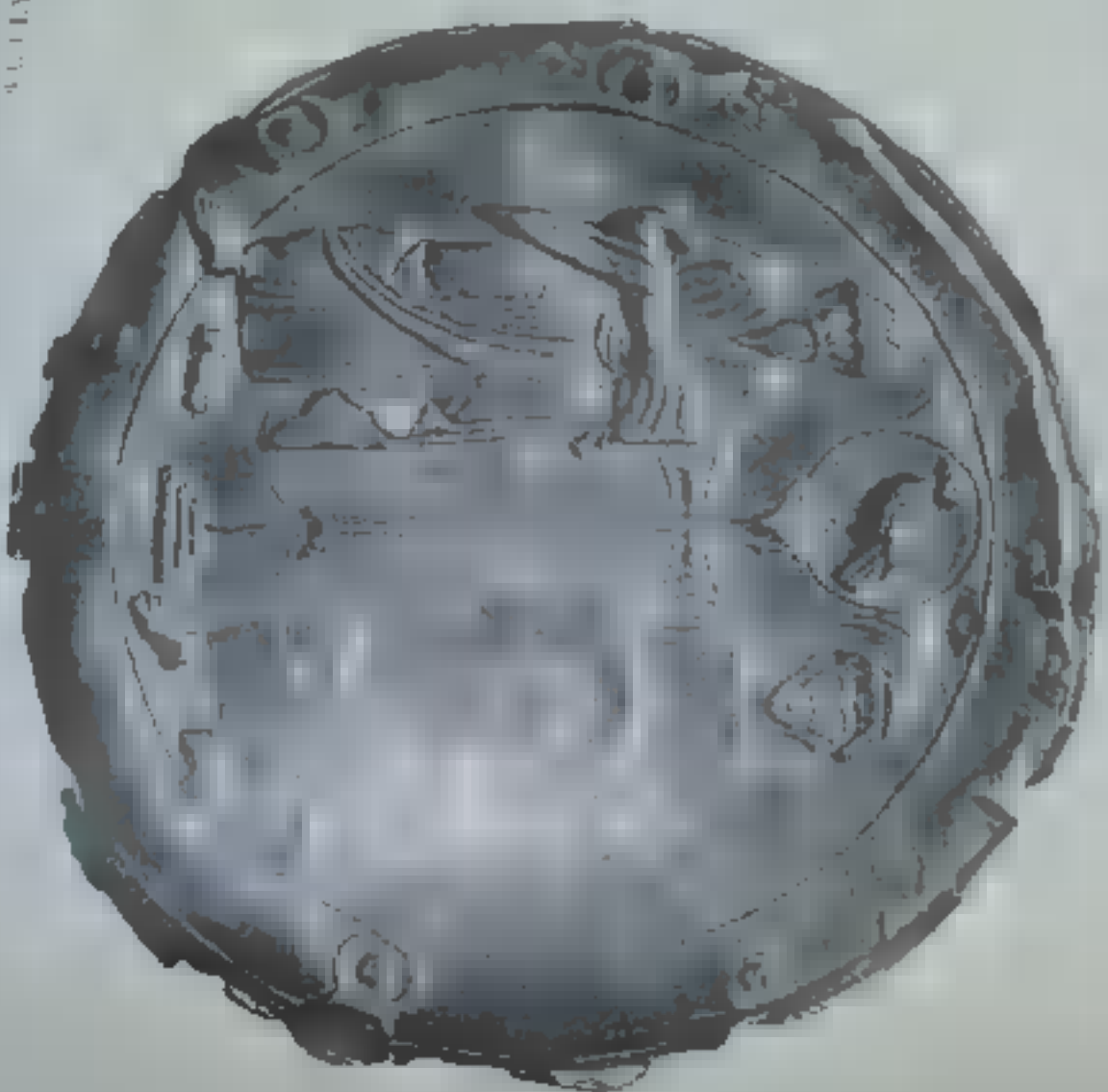


47. From the ancient city to
 the people of the Pyrenees, in the
 forest under the cloud.





16. Hymn to the Virgin Mary, showing the Virgin Mary seated with the Christ Child on her lap, from the 14th century. (Vatican Museums)



17. Hymn to the Virgin Mary, showing the Virgin Mary seated with the Christ Child on her lap, from the 14th century. (Vatican Museums)

1880605

$\frac{1}{\sqrt{2}} \begin{pmatrix} 1 & i \\ 0 & 1 \end{pmatrix}$

and spent a little of his 1899 big game money on a trip to the Yukon. He had a little luck on the Yukon but he did not find the big game he was looking for.



Fig. 8. Kinetic model of the reaction of the monomer with the initiator. The kinetic model of the reaction of the monomer with the initiator. The kinetic model of the reaction of the monomer with the initiator.

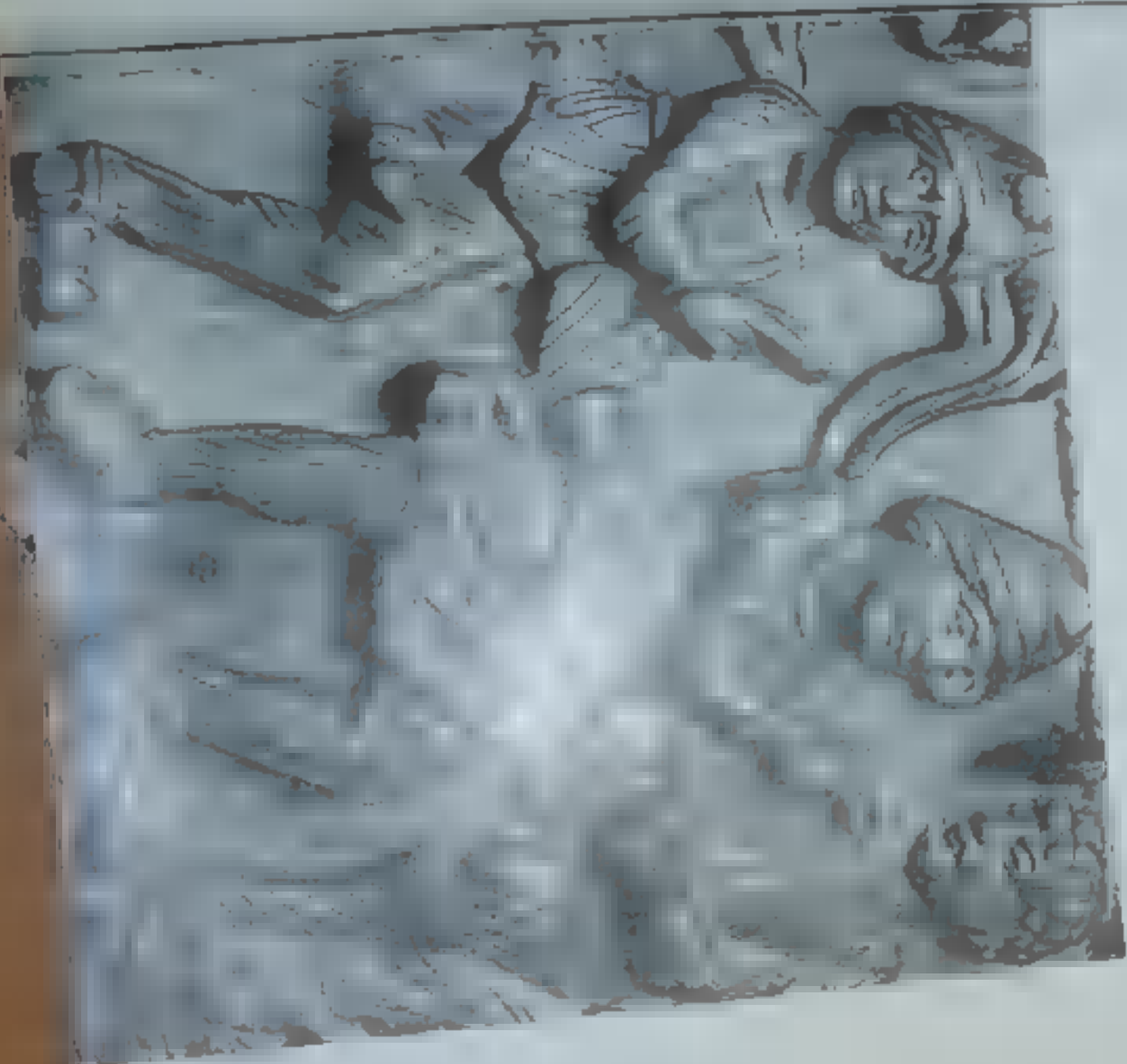


52. *Phocaea, circa il 2 secolo. Mosè, c. 200-250. A. 1. m.*
Psyche, scena dalla vita di Mosè. Ivory. 1.1th cent.

1. The field k is finite, M is a faithful k -module, and $\dim_k M < \infty$.
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...but a more basic, long-term approach to the future of the League of Nations would be to focus on the League of Nations' role in the League of Nations.





53. The initial 'A' in the Lindisfarne Gospels, folio V.16r, showing the initial 'A' and the border of a large 'A'. The initial 'A' is decorated with interlaced knotwork and zoomorphic designs. The border is also decorated with similar patterns.

1980603



Mrs. J. C. Brown, standing, and child, standing, both from the
 same place. Taken from the same place.



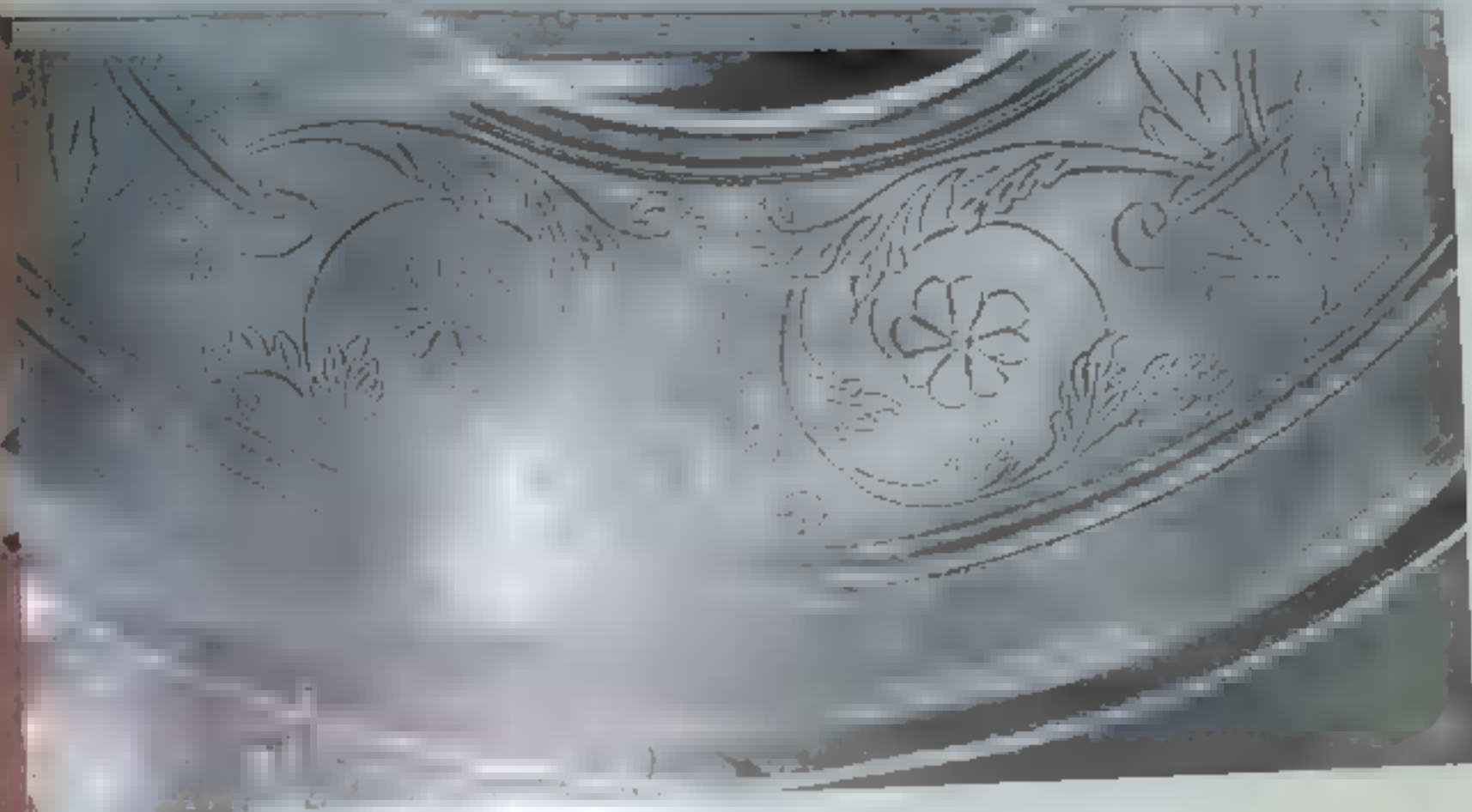


Fig. 1. Detail of the ceiling of the Hall of the Imperial Palace, Kyoto, Japan.



Fig. 2. A large Japanese lantern (andon) from the collection of the Imperial Palace, Kyoto, Japan.

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[illegible]



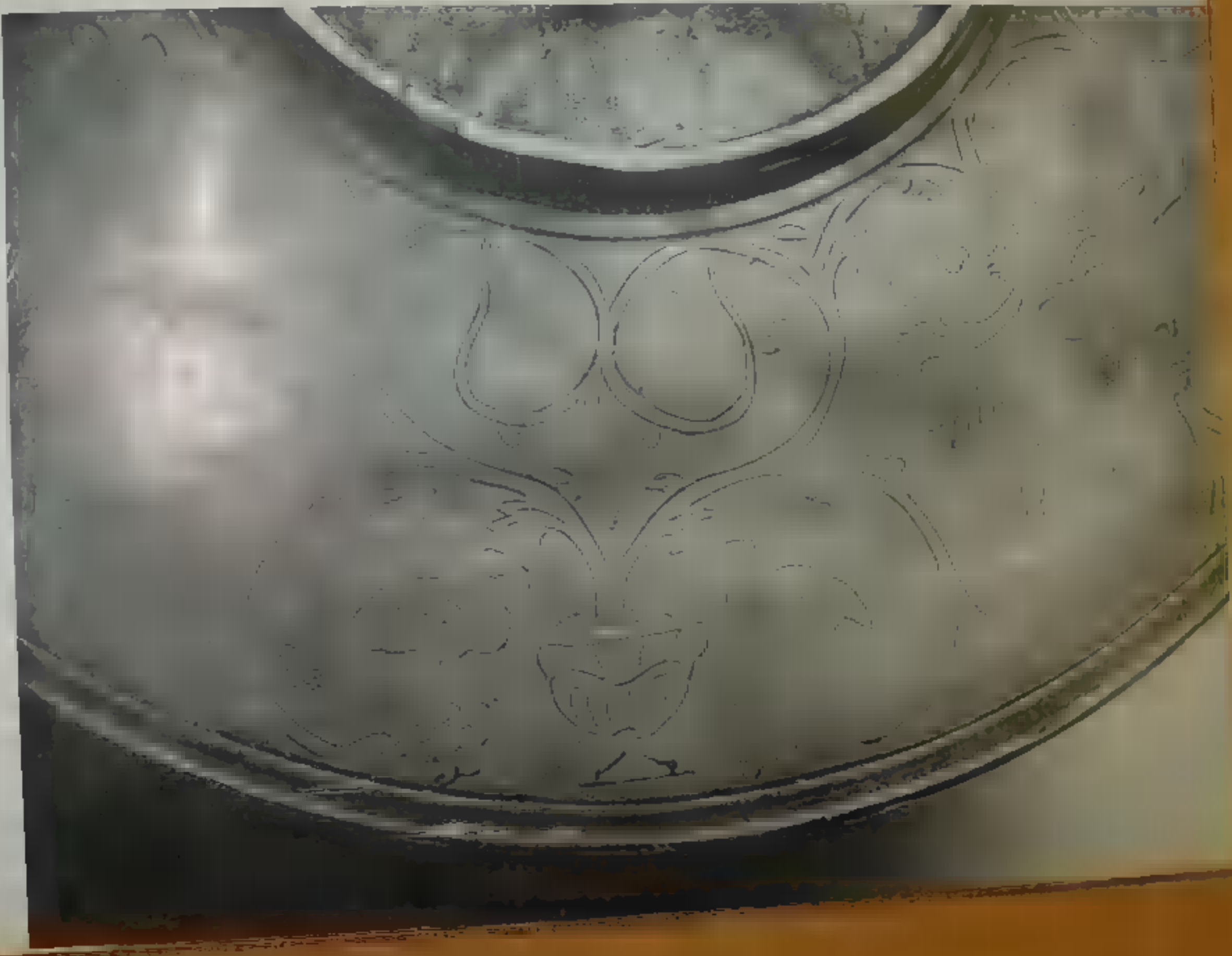
Figure 1. A circular, heavily textured object, possibly a piece of ancient pottery or a fossilized skull, showing concentric rings and a rough, uneven surface.



Figure 2. A rectangular, heavily textured object, possibly a piece of ancient pottery or a fossilized skull, showing a rough, uneven surface with some internal structure visible.



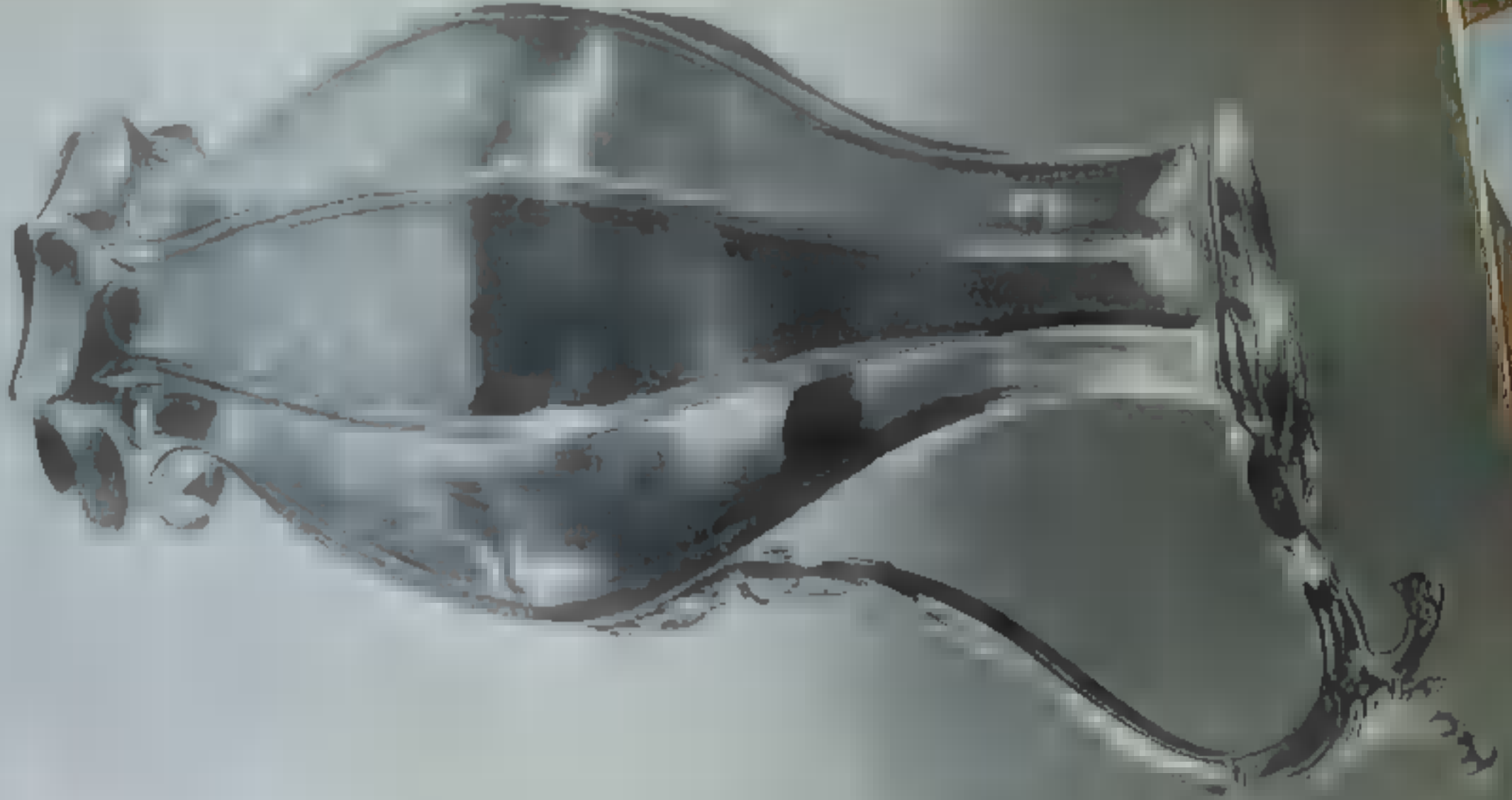
Illustration of a Native American scene. The figure in the foreground is a man, and the figure in the background is a woman. The scene is set in a mountainous region.



62. *Interlocking circles and floral motifs* (Fig. 62).
Detail of the reverse of the dish (Fig. 62).

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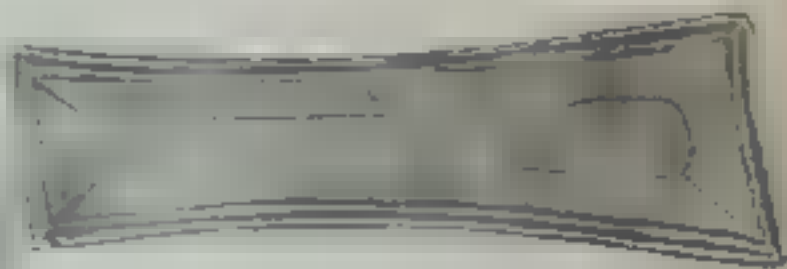




Anchor of the
USS Constitution

1980605

Fig. 2. A gold coin, 10 mm. in diameter, found at the site of the excavation of the tomb of the Pharaoh Amenhotep III, 1898.





24. Large, ornate, circular object, possibly a clock face or a decorative plate, featuring a central starburst design and a wide, patterned border.

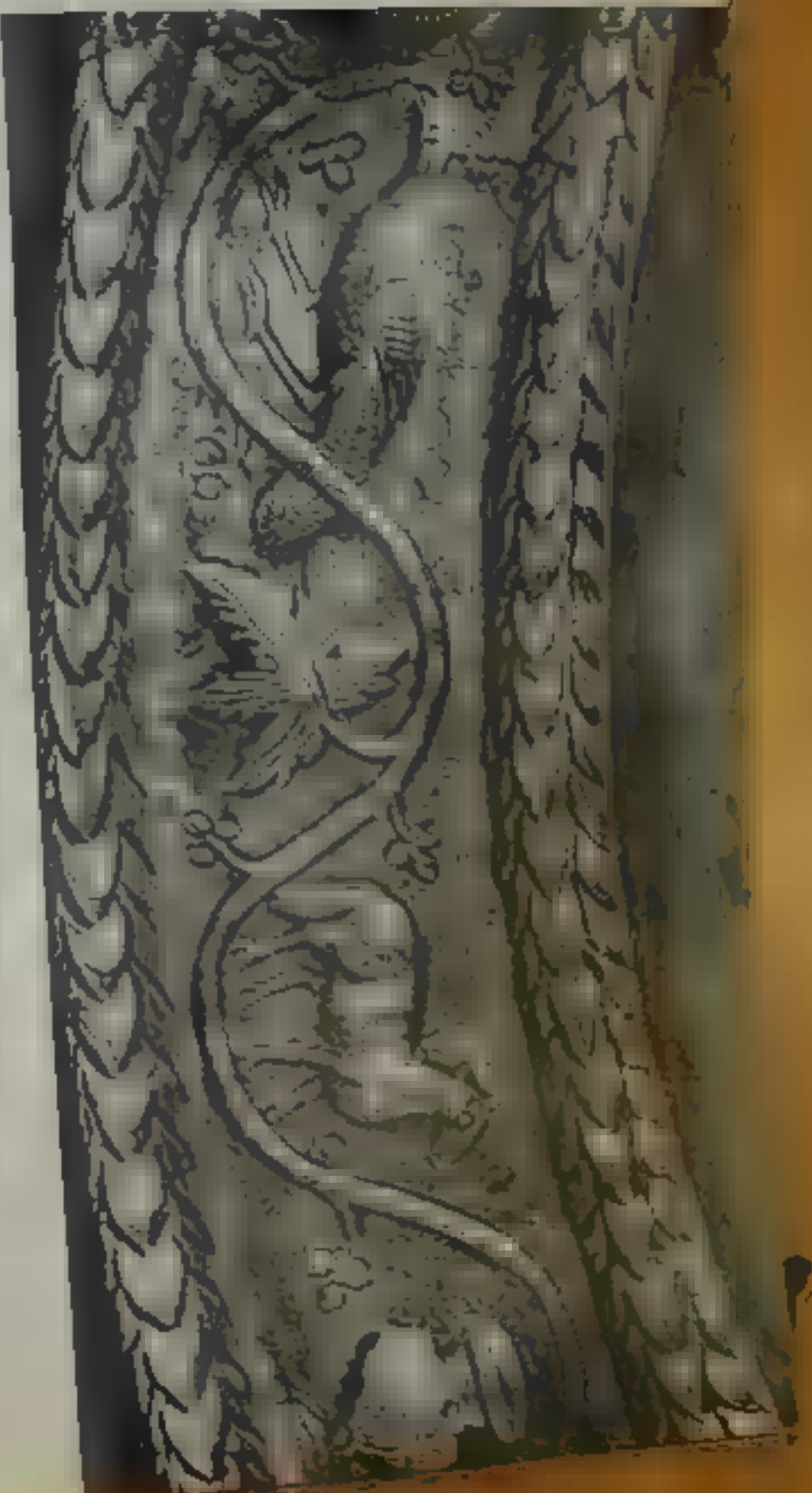


Fig. 27. Initial 'P' from the manuscript 'Psalterium' (14th c.).
In the left margin of the 'Psalterium' (14th c.).



Fig. 28. Initial 'P' from the manuscript 'Psalterium' (14th c.).
In the left margin of the 'Psalterium' (14th c.).



73. *Monnaie de la ville de Paris, 1674. 1/2 li.*
Cath. Vieux. Ville. Monnaie de la ville de Paris.

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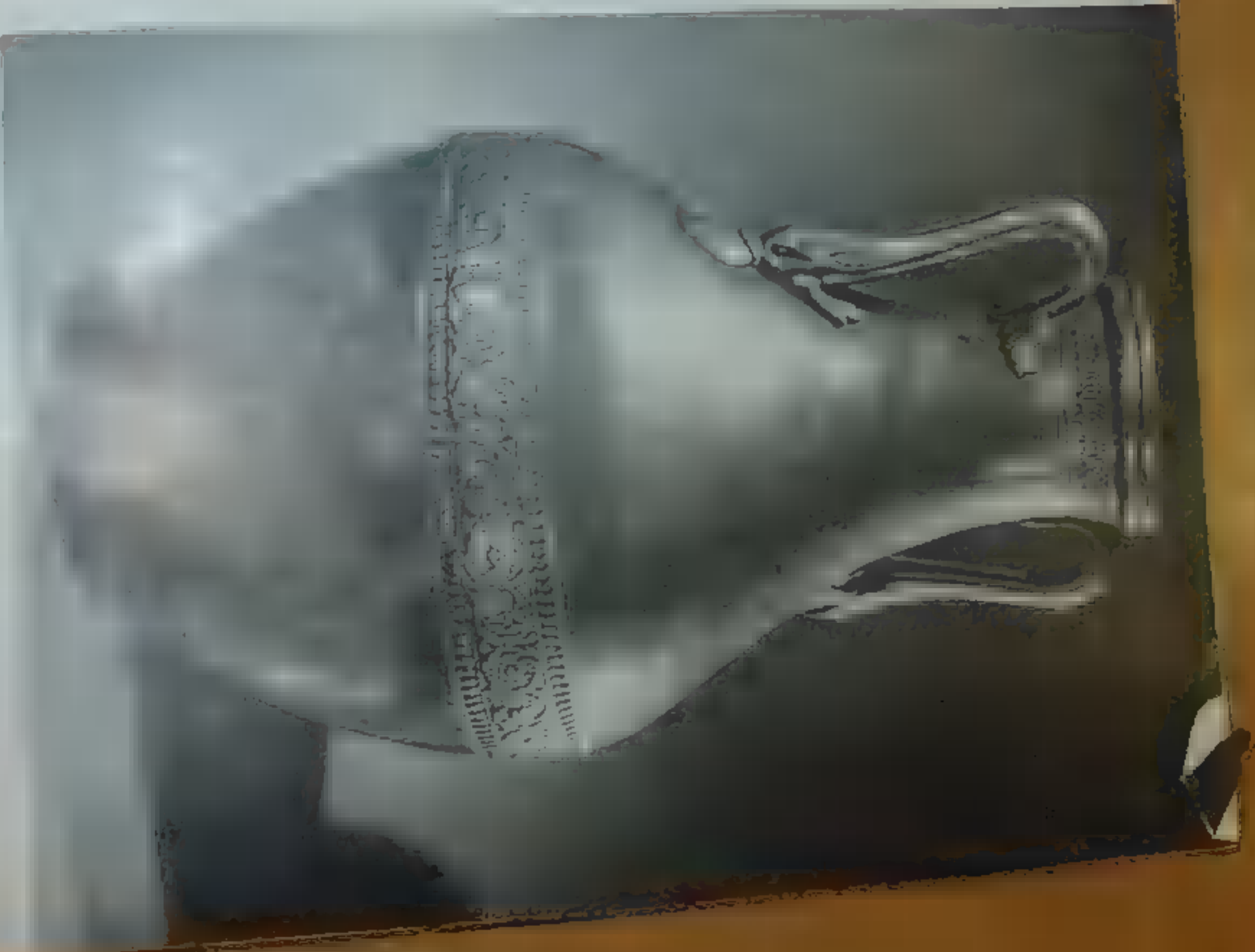
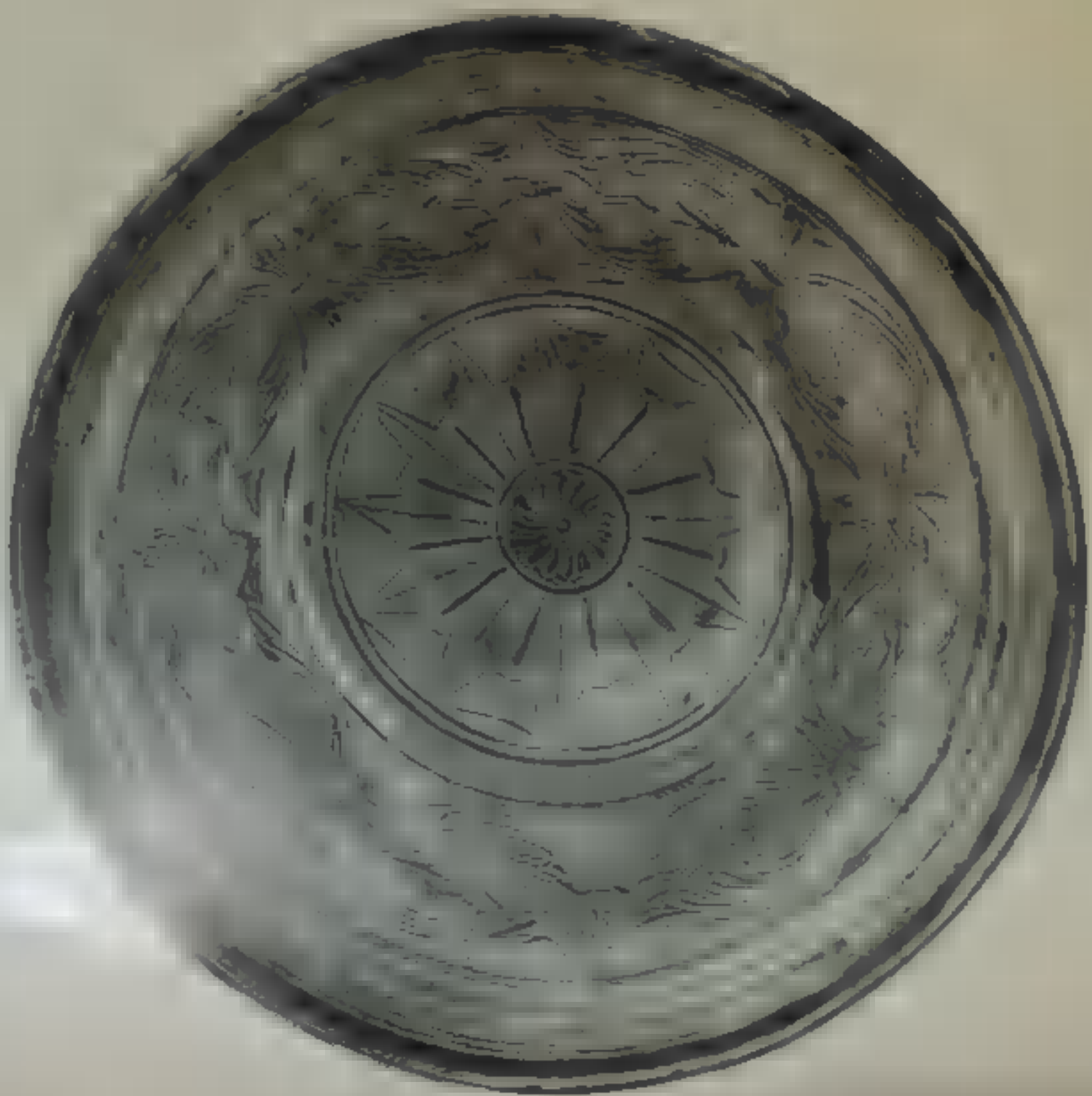


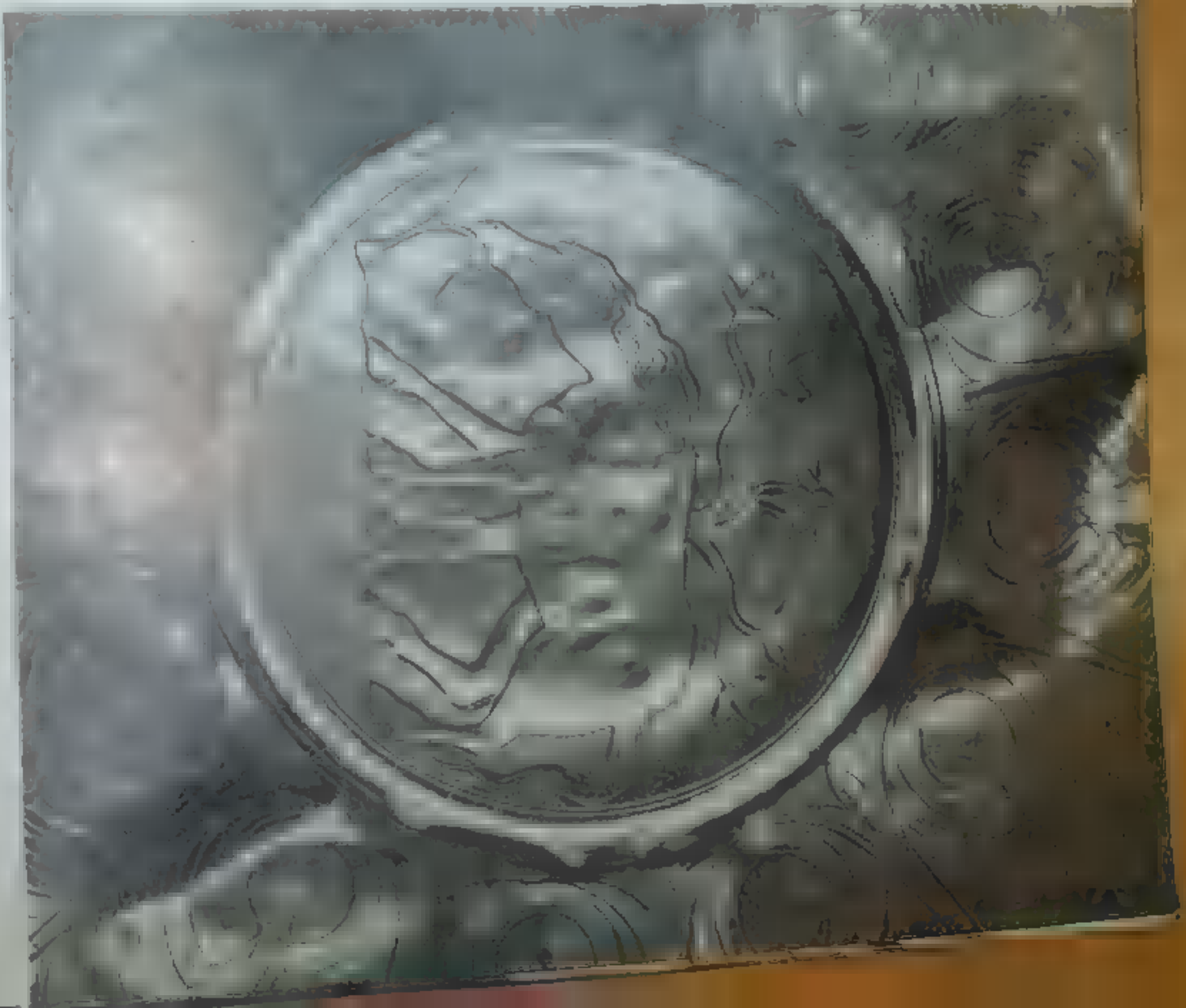
Fig. 1. Vase, 19th century, from the collection of the
Museum of the City of Moscow.





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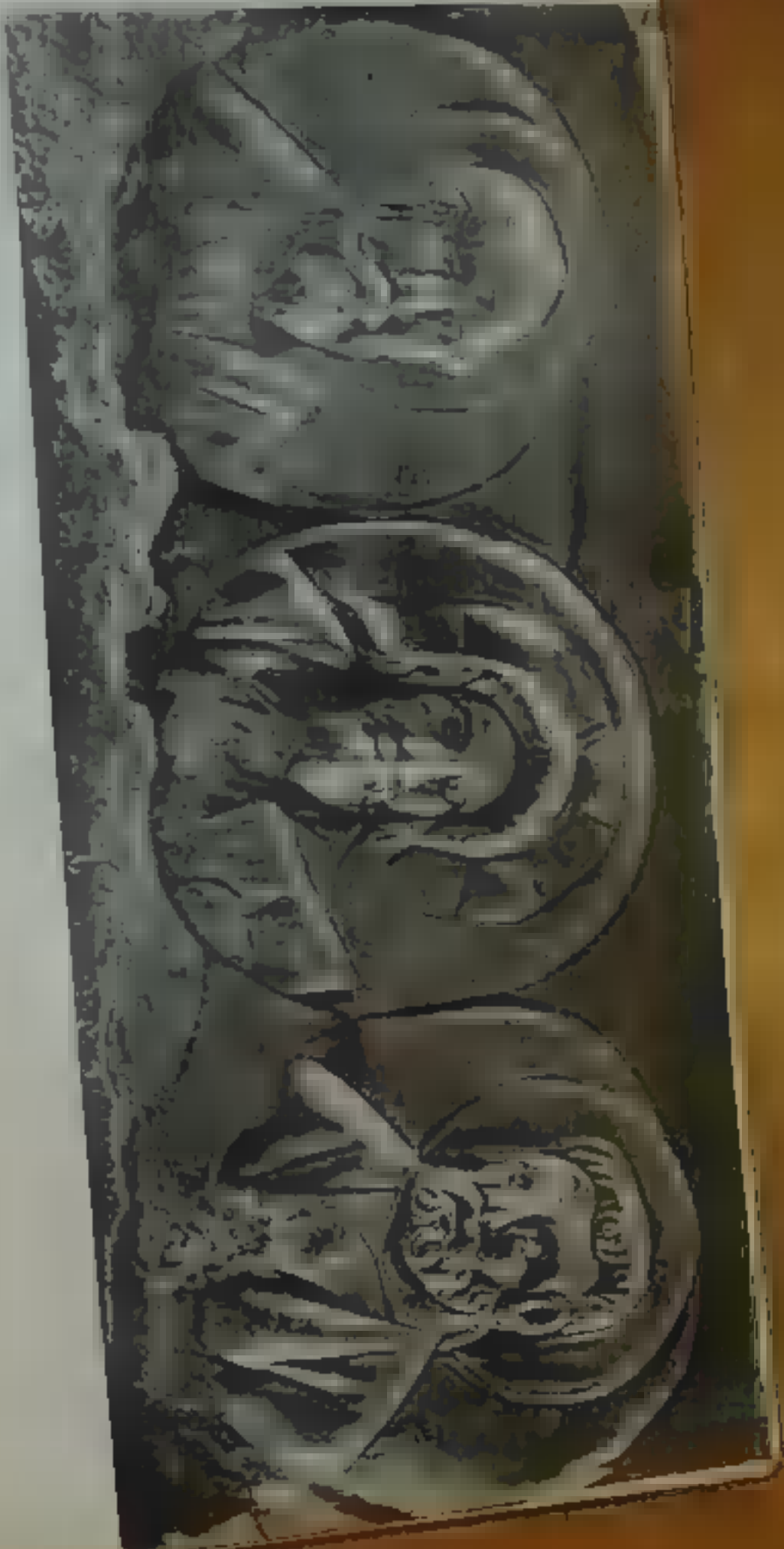


29. *Salmo gairdneri* (S.).
Front of the fish. 29.

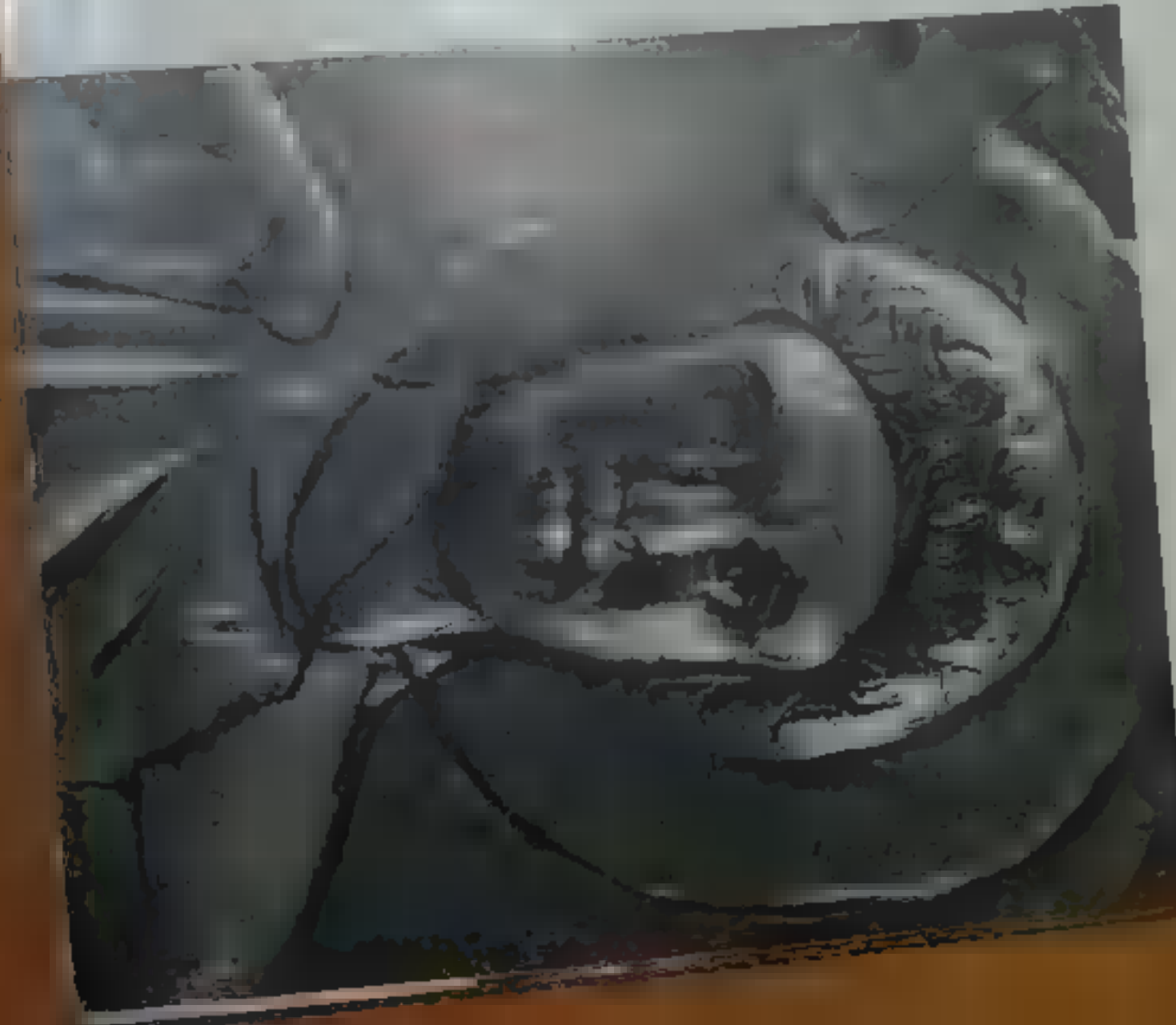
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Fig. 1. The front cover of the manuscript.
The cover is made of leather and is decorated with a
geometric pattern.

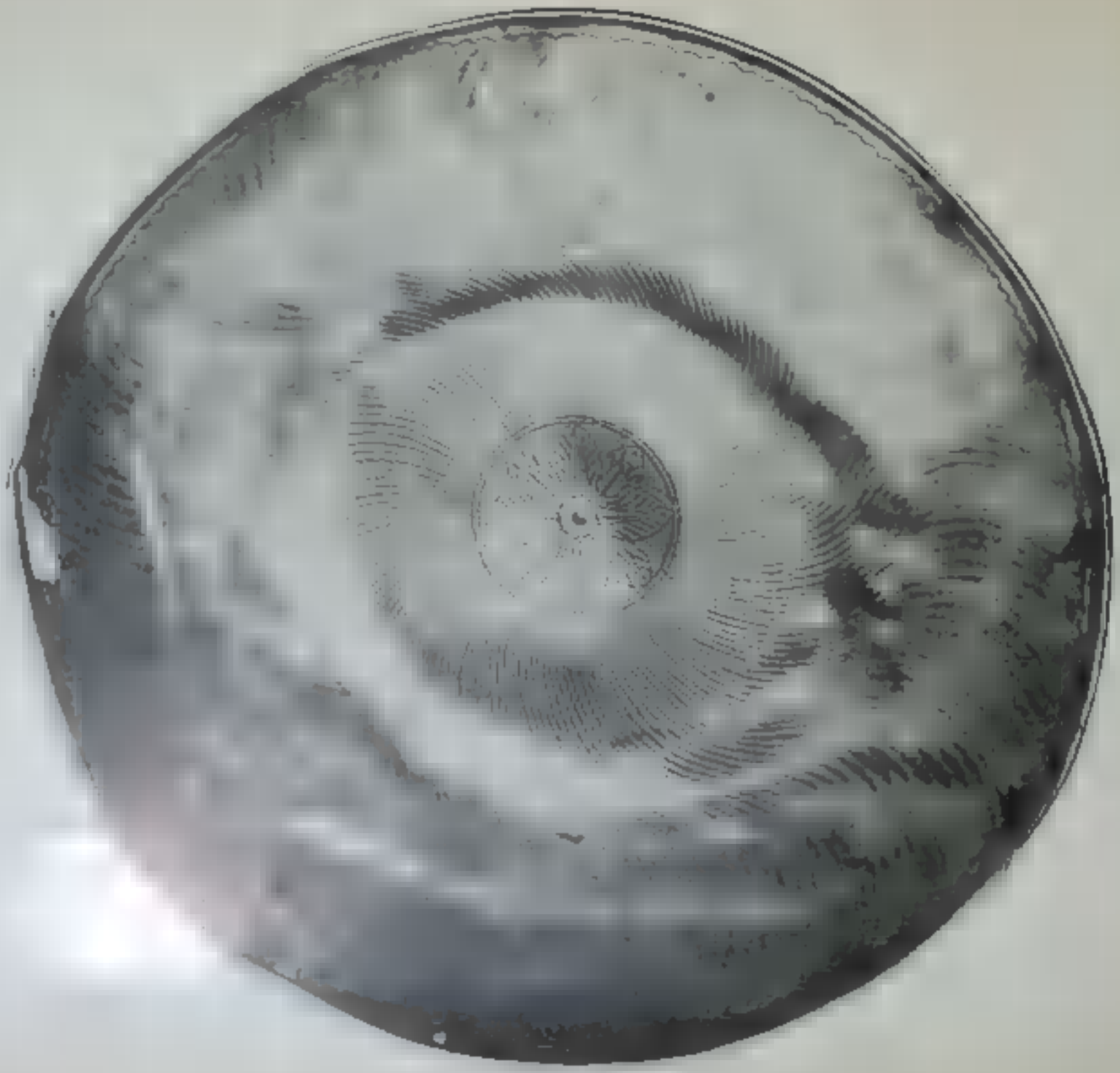




24 To you for our own good
 Redemptive, Christ and the Apostles' Silver Coins



25 To you for our own good
 Redemptive, Christ and the Apostles' Silver Coins



30. *Leptozoa, Chytrocyba nana* (Fischer). *Chytrocyba*, 1875, p. 25, pl. 1, fig. 10. (After Fischer, 1875, p. 25, pl. 1, fig. 10.)

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Fig. 1. A silver plate (Yi-pien) from the Ming Dynasty. The plate is inscribed with Chinese characters around the border. The plate is made of silver and is 11 cm in diameter.

1930603

50. Large silver plate with a central medallion and a wide, patterned border. The plate is decorated with a central medallion and a wide, patterned border. The plate is decorated with a central medallion and a wide, patterned border.



Fig. 1. *Platanus* *sp.*
1890



Fig. 2. *Platanus* *sp.*
1890



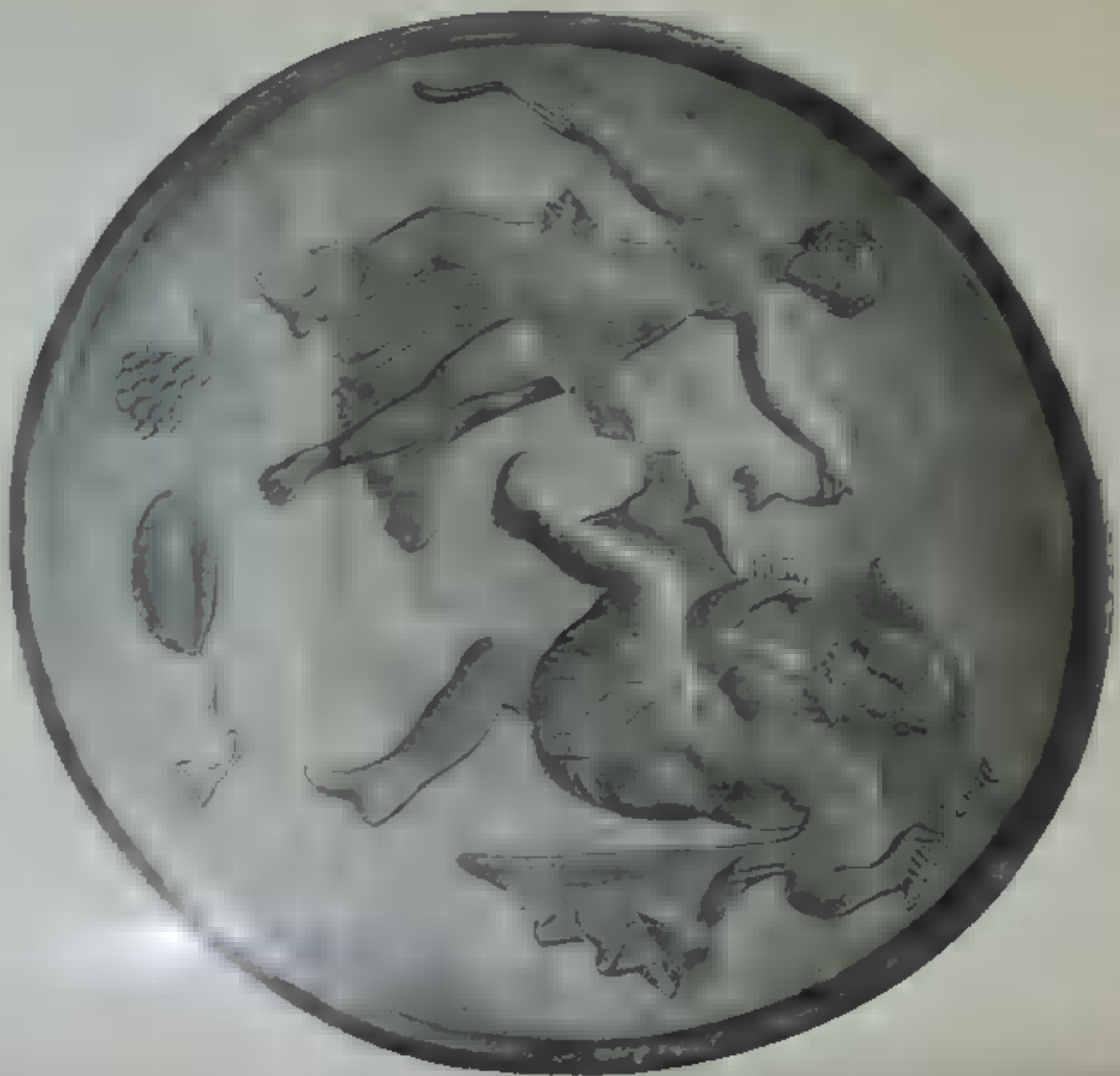
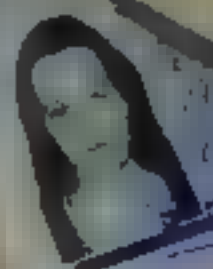


Figure 1. A person in a dynamic pose, possibly a dancer or acrobat, surrounded by stylized clouds or smoke. The illustration is framed by a thick black border.





80. Lion of Nure (1931).
Lion of the Fish (1931)



Fig. 1. Capital of the column of the temple of Apollo in the city of Veii. The capital is made of travertine. The height of the capital is 0.4 m. The diameter of the column is 0.4 m.

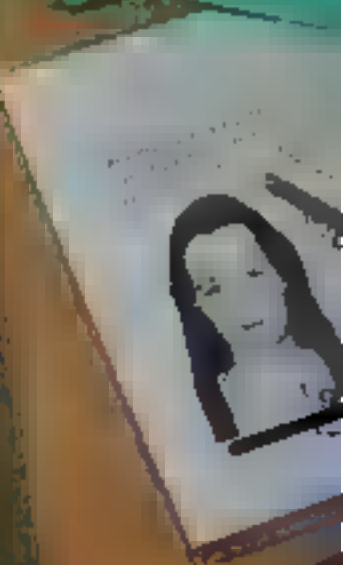


Fig. 1. The structure of the
polymer film.





Fig. 1. Ceramic plate
found at the Loutha site, 1948.



Fig. 2. Ceramic plate
found at the Loutha site, 1948.



Fig. 1. People. Manuscript. American. 1833-1834. 117.
1834. Manuscript. American. 1833-1834. 117.

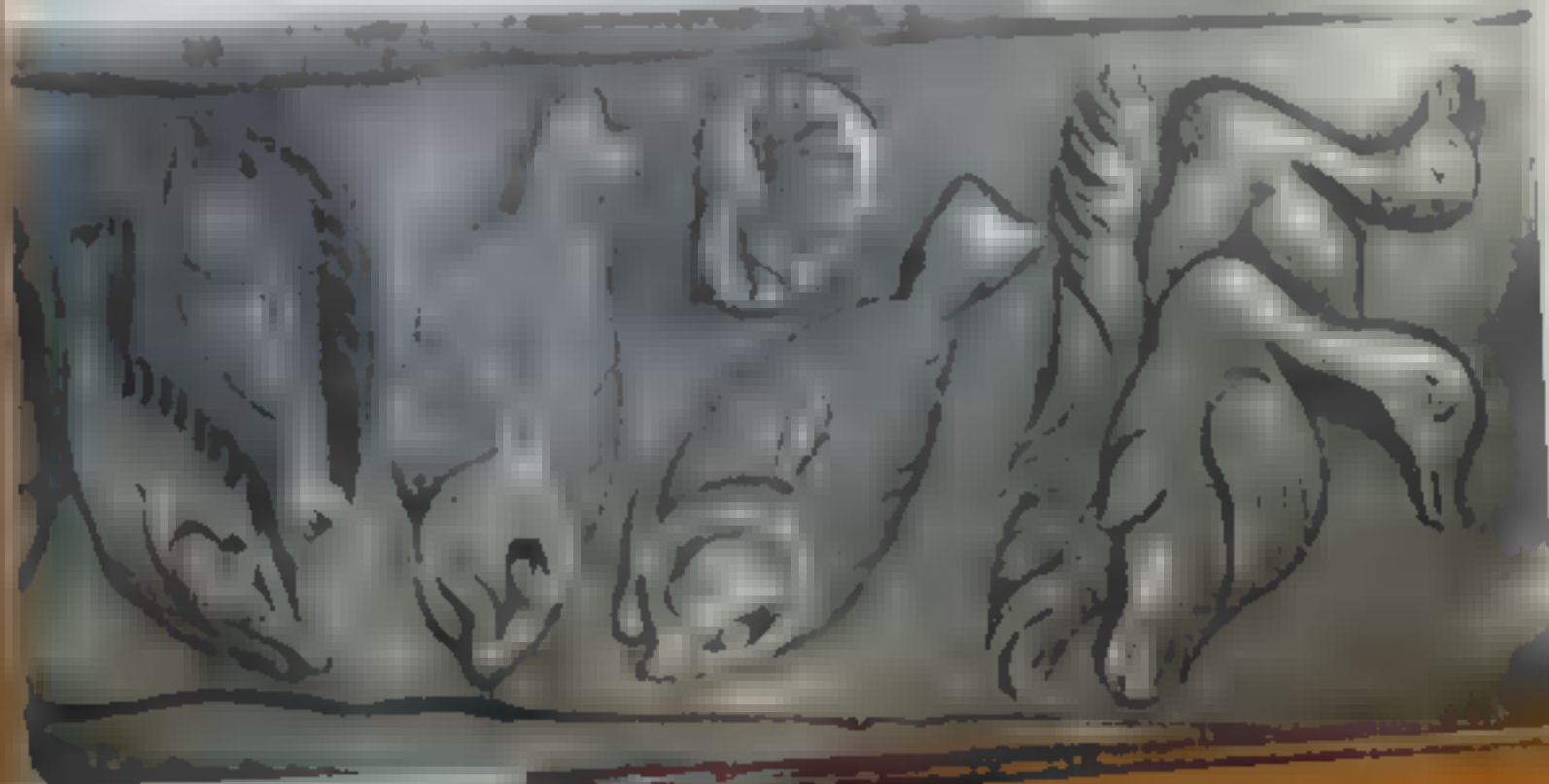
ПРИКЛАДНОЕ ИСКУССТВО ВИАТКИ А.Б.БАНИ



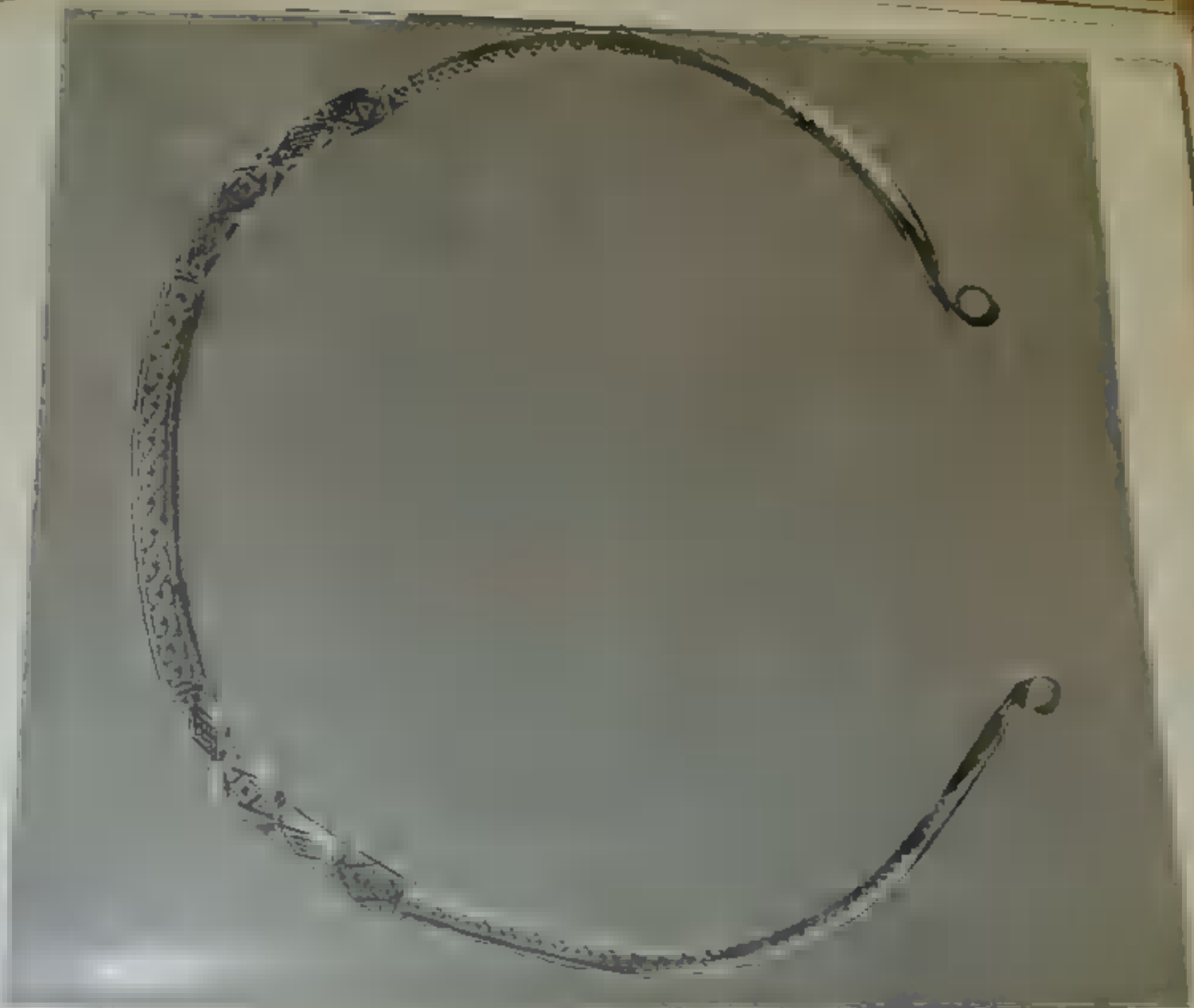
Из коллекции под названием «Вятка»

Из коллекции под названием «Вятка»





ПРИКЛАДНОЕ ИСКУССТВО ВЕЗАНТИИ А.Б.ЕВАН



Украшение из металла
Музей древностей Востока



100. Атомни. Сребро. Женски IV-VII вв.
Споноу. Сребро. Лале IV-VI-VII вв.

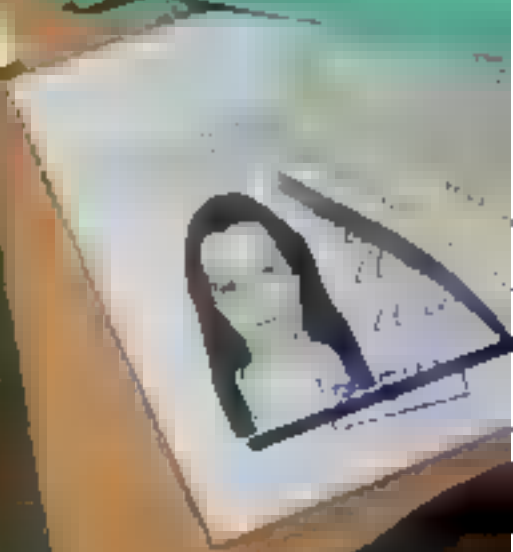
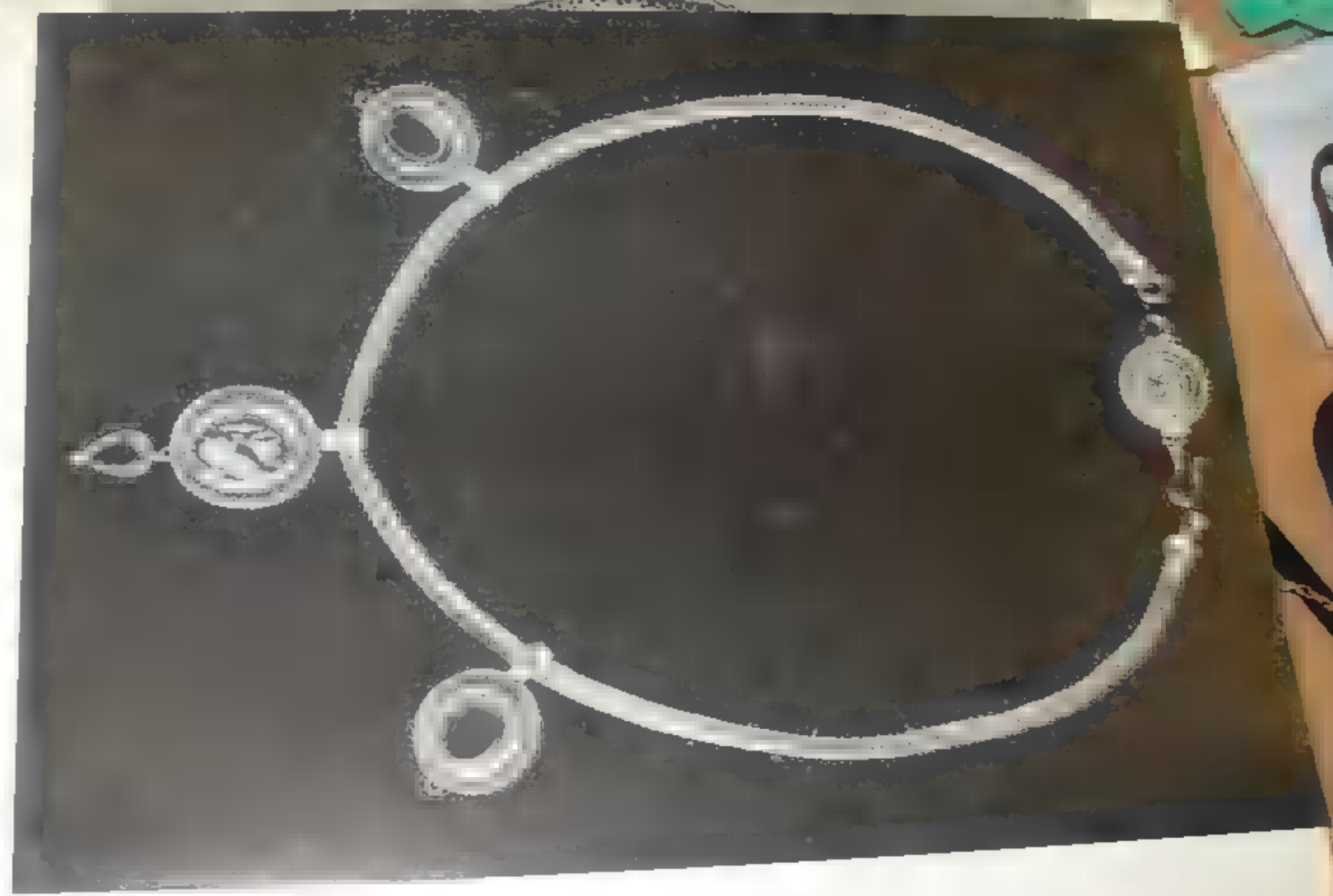




Fig. 1. Silver pendant and necklace from the tomb of a nobleman at Abydos.

ПРИКЛАДНОЕ ИСКУССТВО ВИСАНТИИ А.В.БАНИК



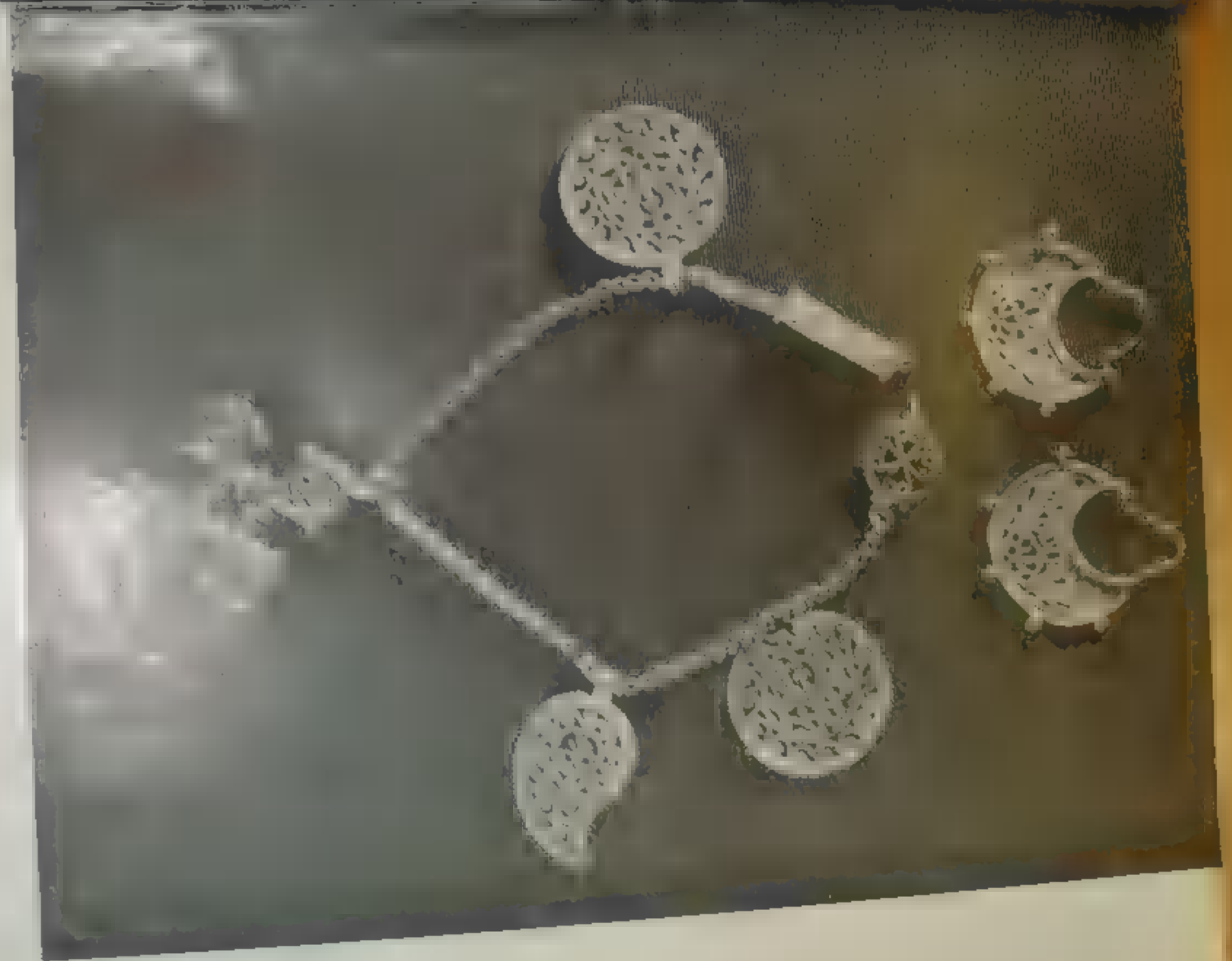


Рис. 1. Золотые кольца
из гробницы Афанасия

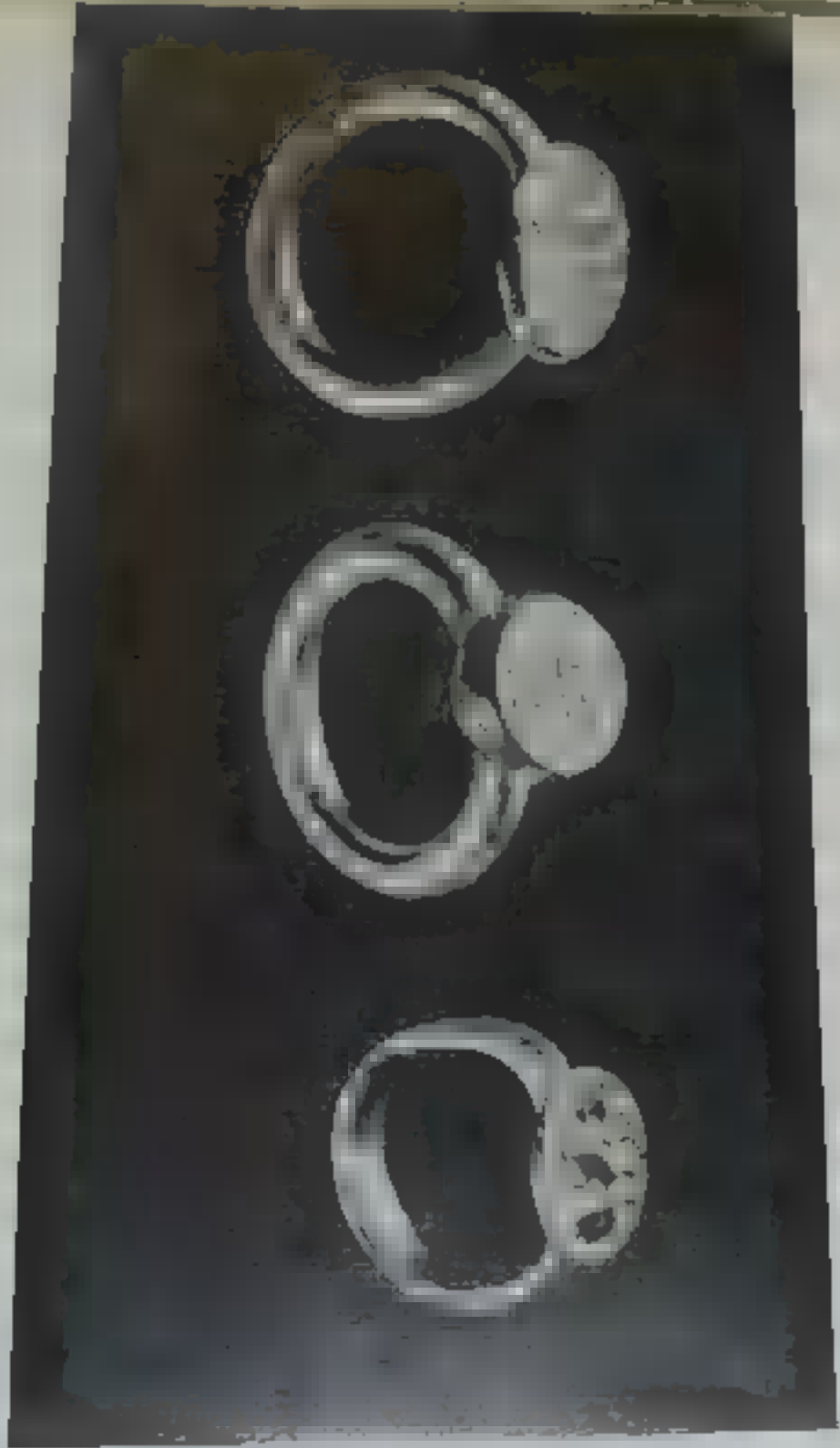
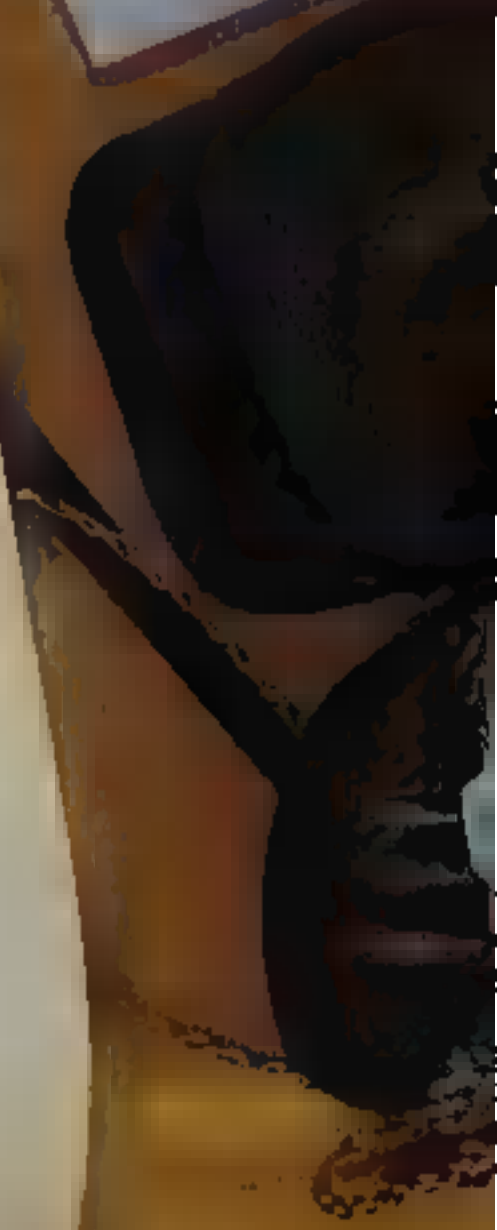
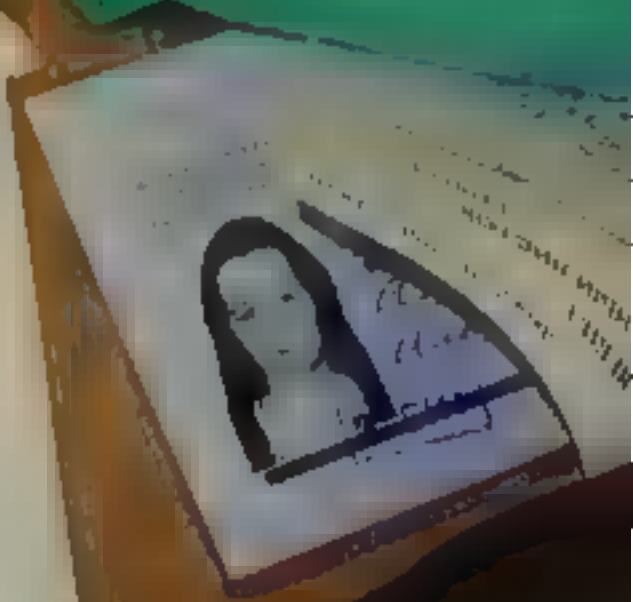
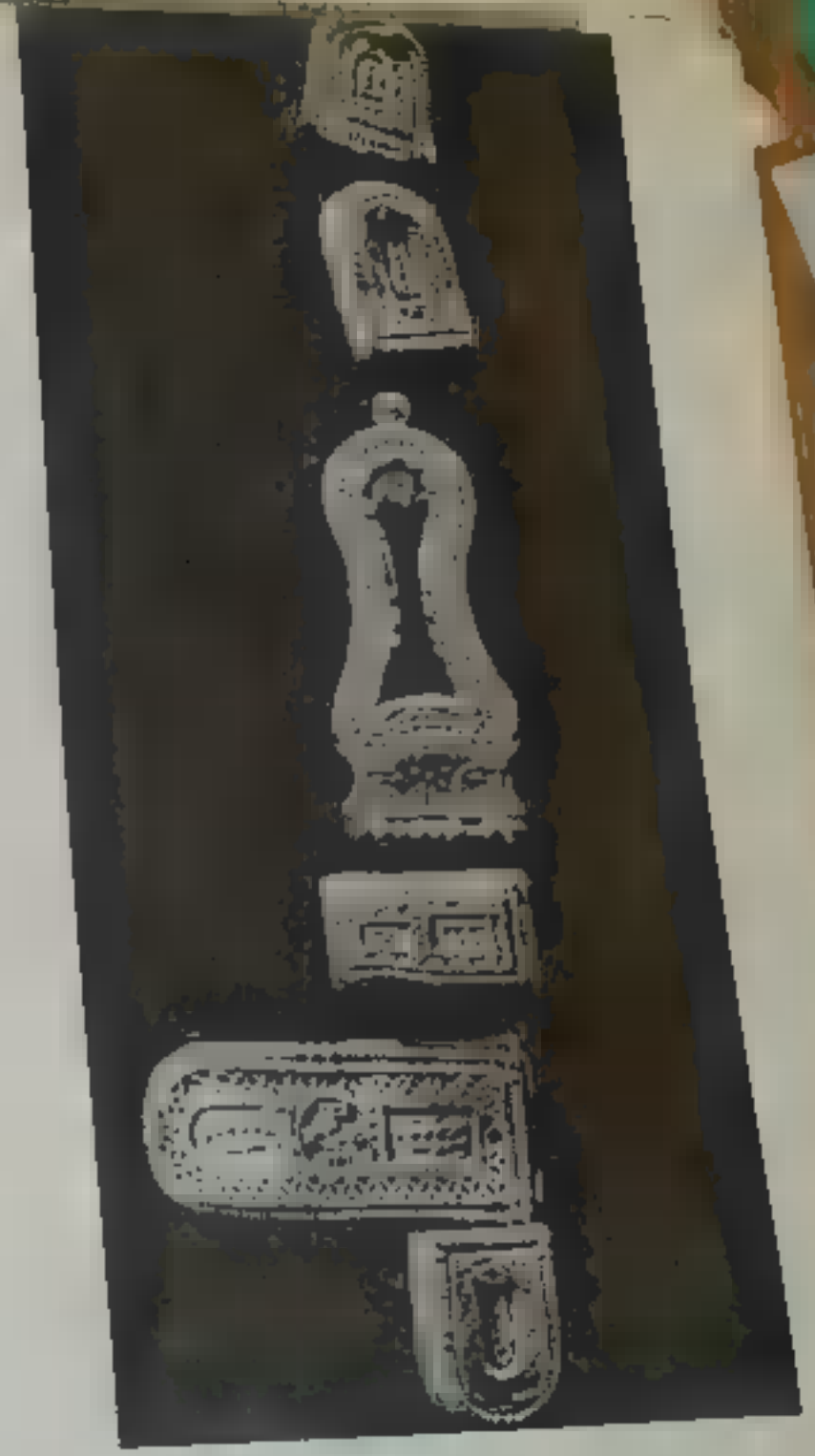


Рис. 2. Золотые украшения из гробницы
Афанасия. Золотые кольца



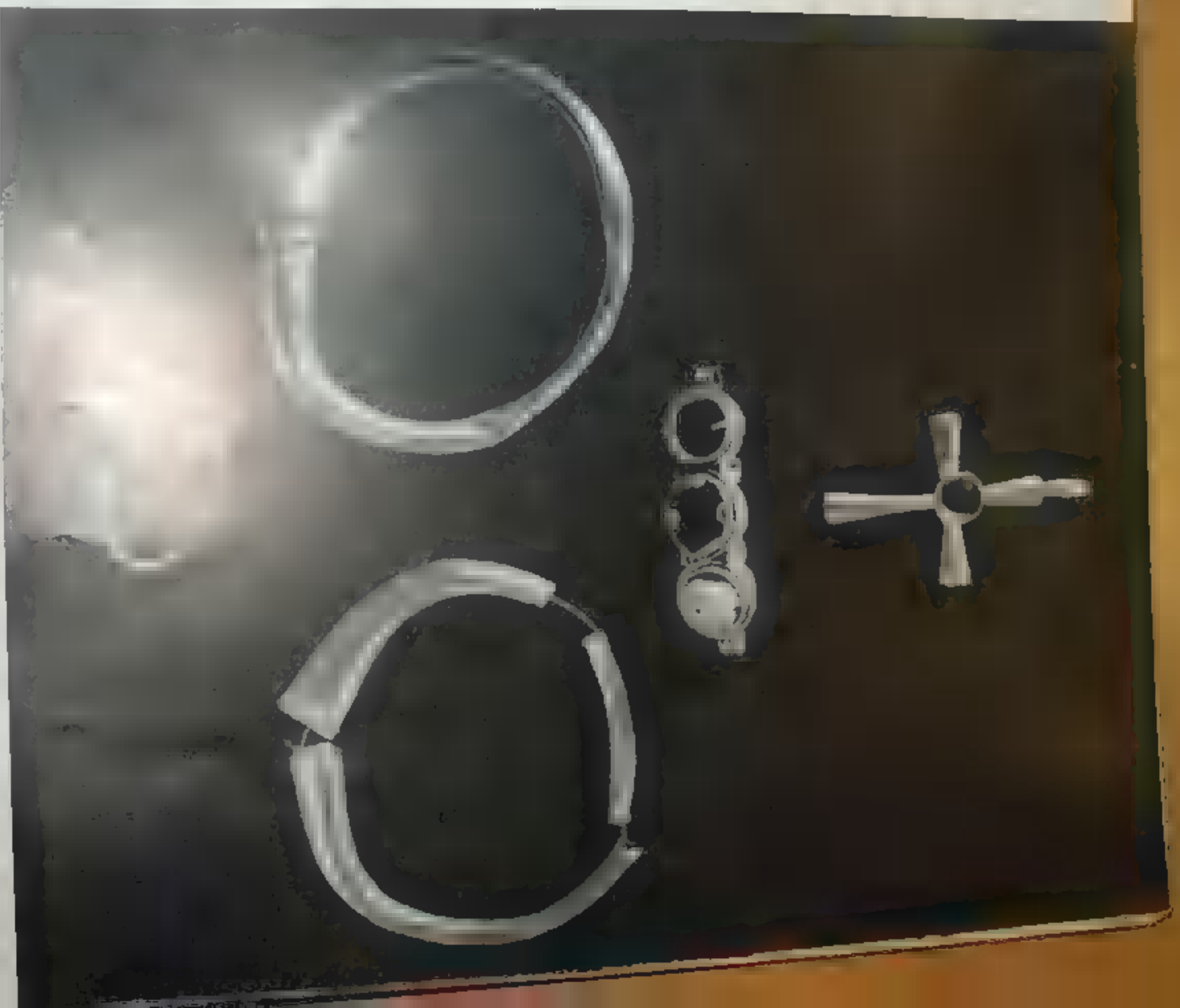


Fig. 1. The object of the study. The object is a small, light-colored, cross-shaped object, possibly a piece of fabric or a small object, set against a dark background.



The House of the Ancestors - a watercolor illustration by the artist of the
House of the Ancestors and the House of the Ancestors.



115. Монах, стоящий. Индия, VII в. В. 1 м.
Из коллекции Музея Востока, Москва.



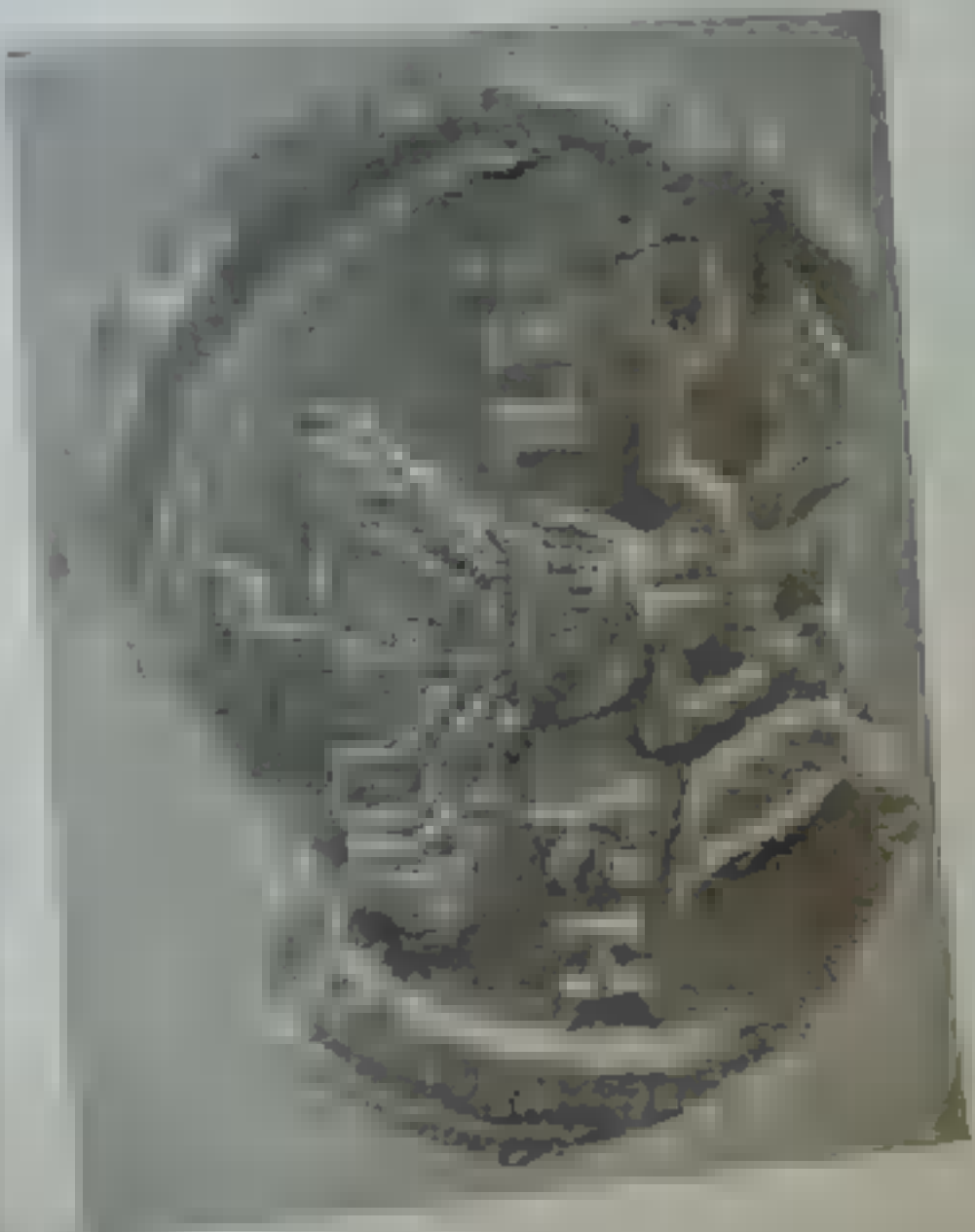
11. - Gupta, Gupta (11th)
Detail of the front of the 11th



111. Двояколикое (опан и бая), эмаль на дереве, VII (1) и
VIII (2) вв.



Fig. 119. Manuscript page 119, Voynich manuscript.
Portrait of the Voynich figure, 119, St. Petersburg



147. A circular, dark, textured object, possibly a fossil or a piece of ancient pottery, showing concentric rings and a central depression. (Left) A circular, dark, textured object, possibly a fossil or a piece of ancient pottery, showing concentric rings and a central depression.

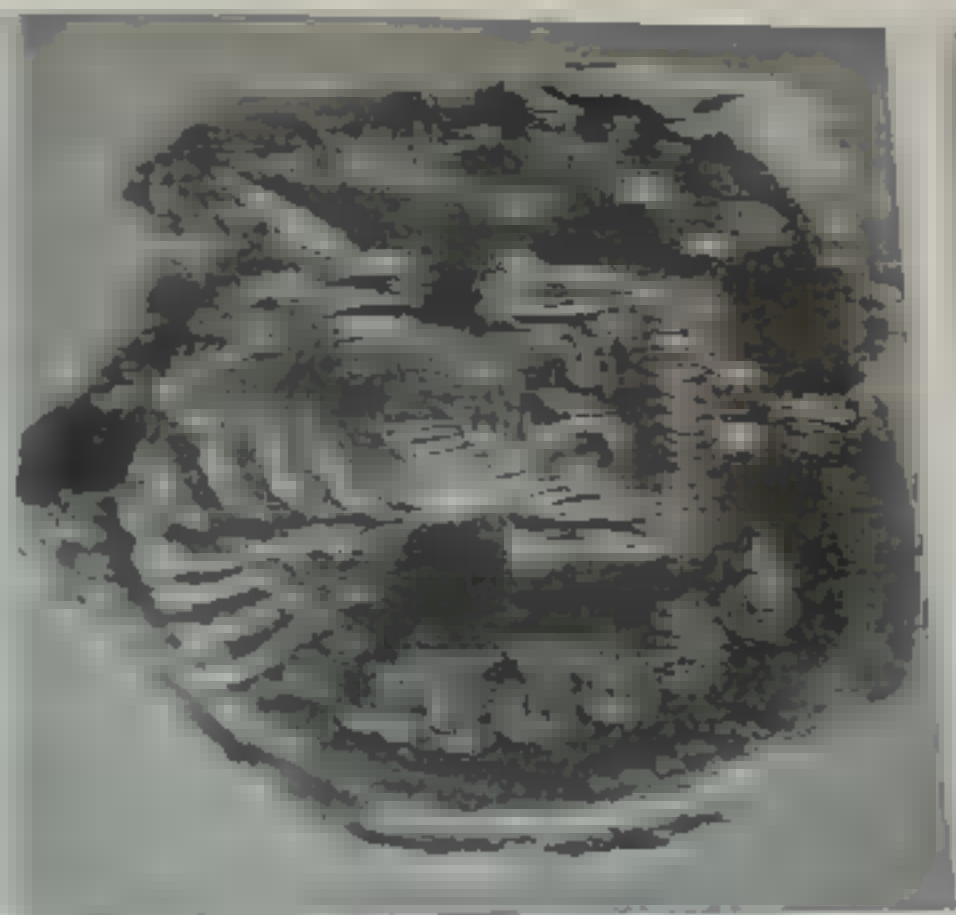
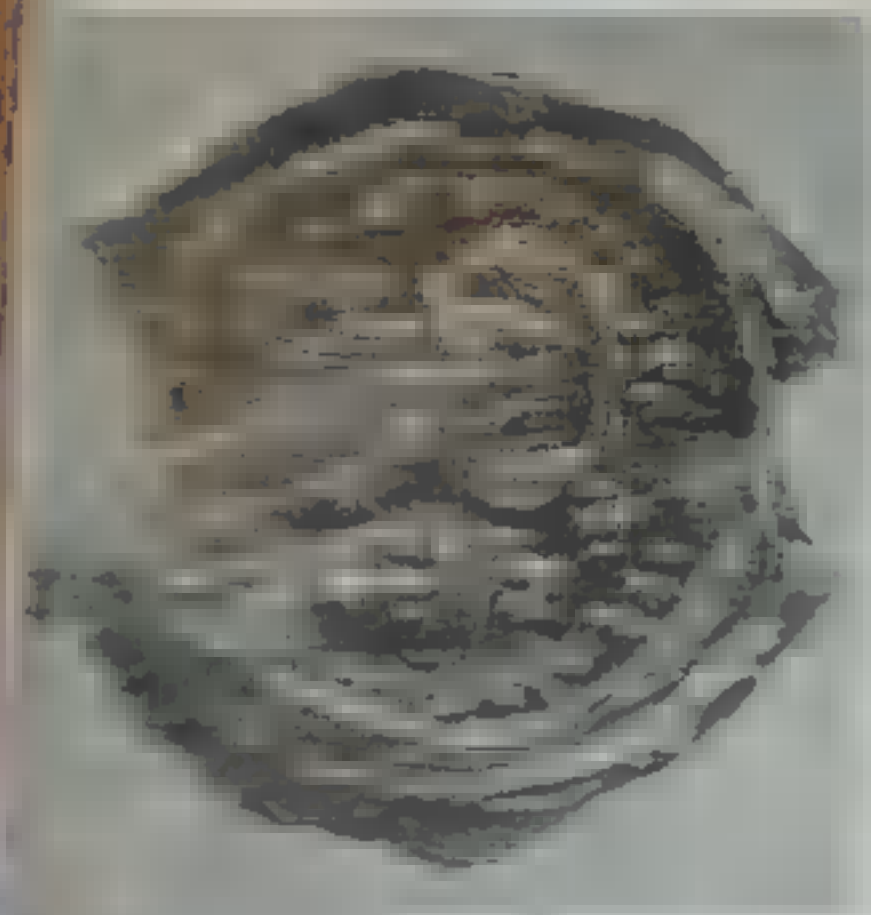


Fig. 1. Fossil of a brachiopod shell, showing the external view with concentric growth lines.

Fig. 2. Fossil of a brachiopod shell, showing the internal view with concentric growth lines.

Fig. 3. Fossil of a brachiopod shell, showing the internal view with concentric growth lines.

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ПРИКЛАДНОЕ ИСКУССТВО ВНЕШНИЙ А.Б. БАХИ

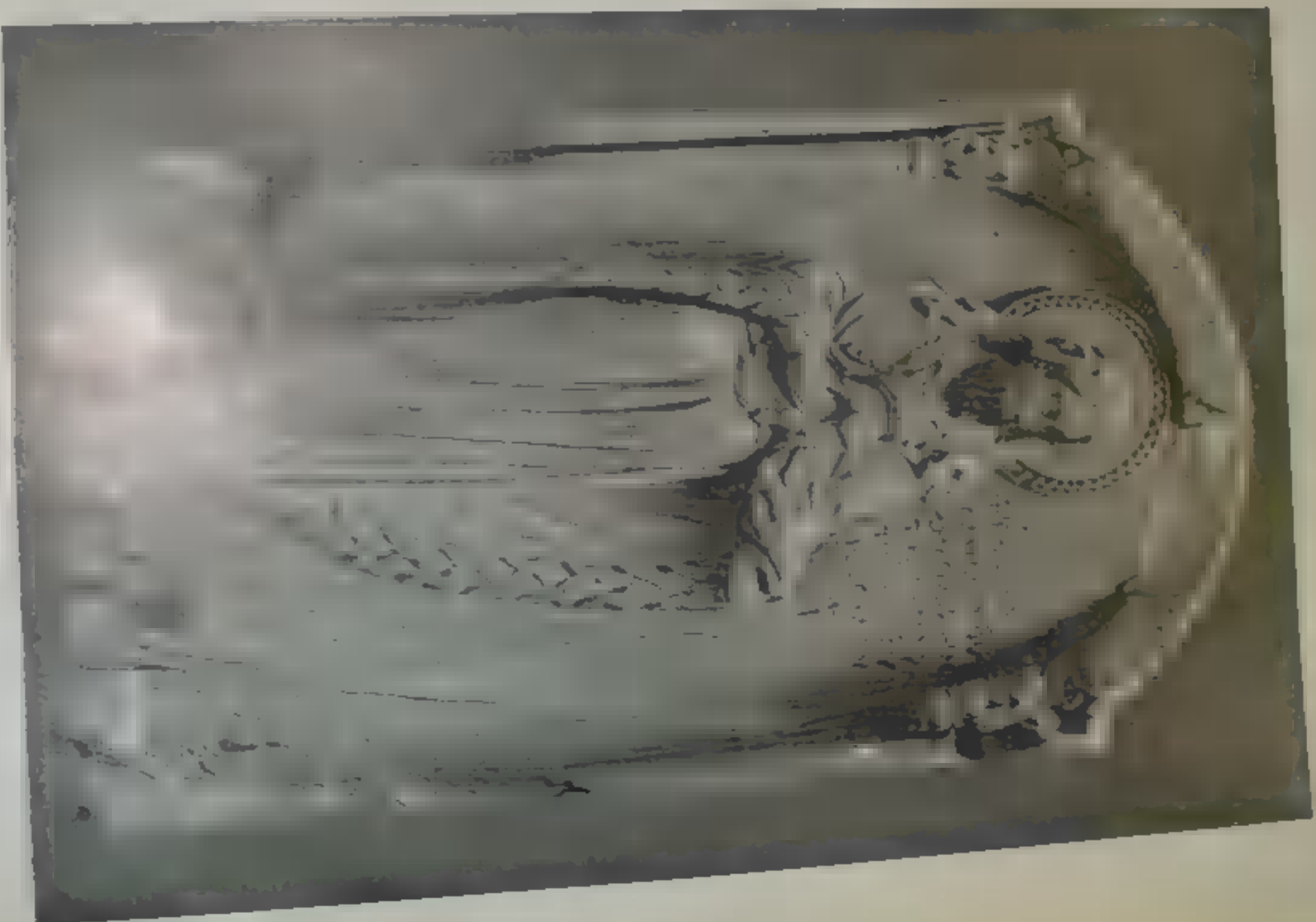


FIG. 11. The plaque, known as the "Plaque of St. John the Baptist" (XII c.).
The plaque is known as the "Plaque of St. John the Baptist" (XII c.).



11v. The Lindisfarne Gospels, folio 11v. The initial 'C' is decorated with interlaced knotwork and zoomorphic designs. The text is written in Old English.

ПРИКЛАДНОЕ ИСКУССТВО ВИСАНТИИ А.Б.БАНК

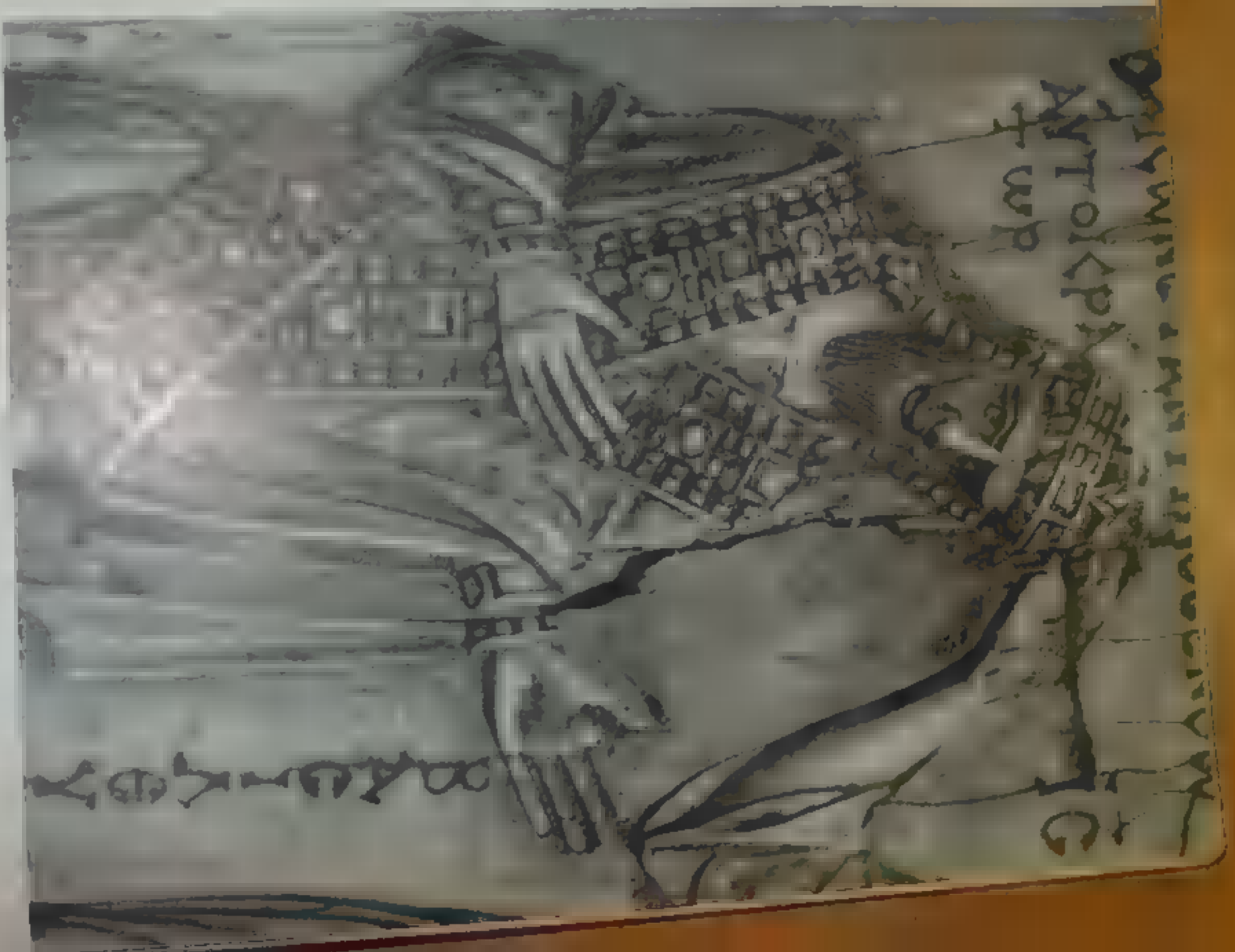


Fig. 1. Detail of the manuscript (p. 120).
Detail of the Plaque (p. 120).



126. Триптих. Четыре мученика, воины. Славянская резьба. X – XI вв.
Triptych. The Forty Martyrs and Warrior Saints. Ivory. Xth – XIth cent.



127. A group of brown crabs (p. 126).
Detail of the central part of the page (p. 126).



Скульптура «Мир» (1988 г.)



129. Триптих в сложенном виде (126).
The Triptych (Fig. 126) Shut.



130. *Legua, 1900. Hoppo tsumetaka (2c)*
Detail of the left leaf of the 1 copy of no. 129



Figure 1. Seated Buddha (from the 12th century).
Detail of the left side of the figure (Fig. 129).

Fig. 1. The front cover of the book, showing the title and the author's name.

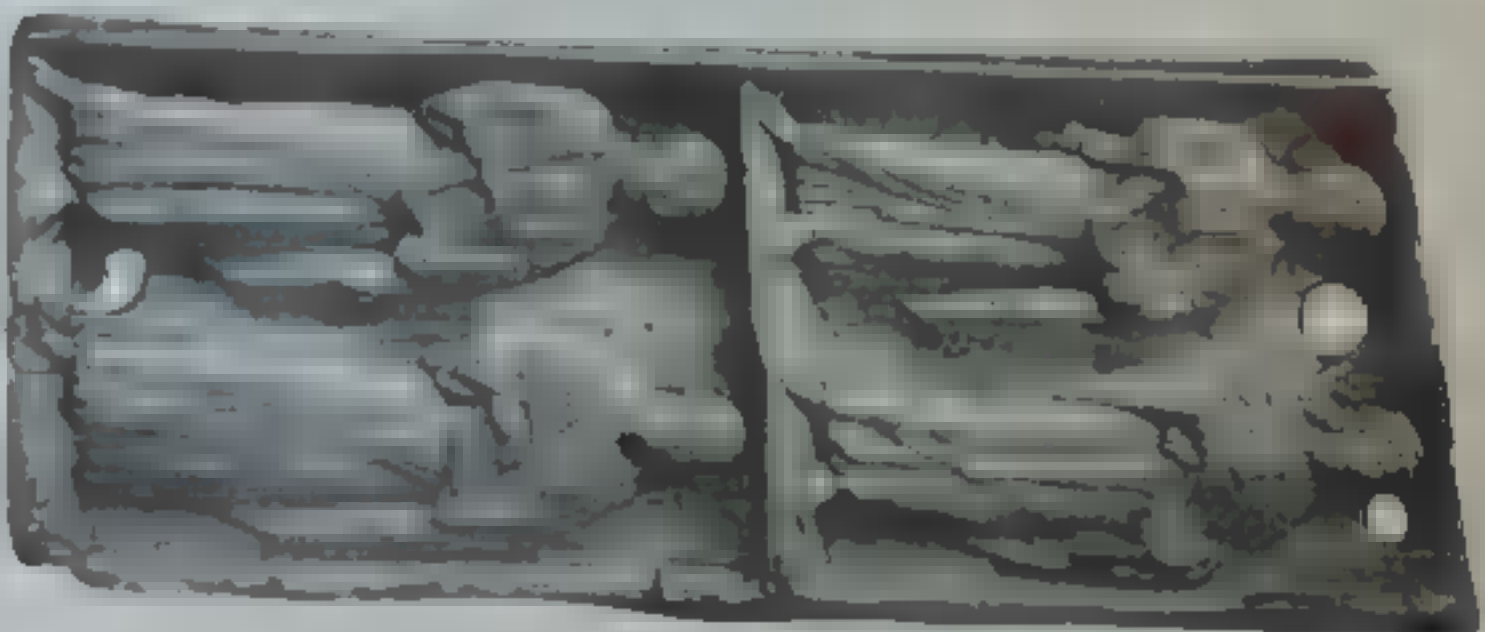


Fig. 2. The back cover of the book, showing the title and the author's name.

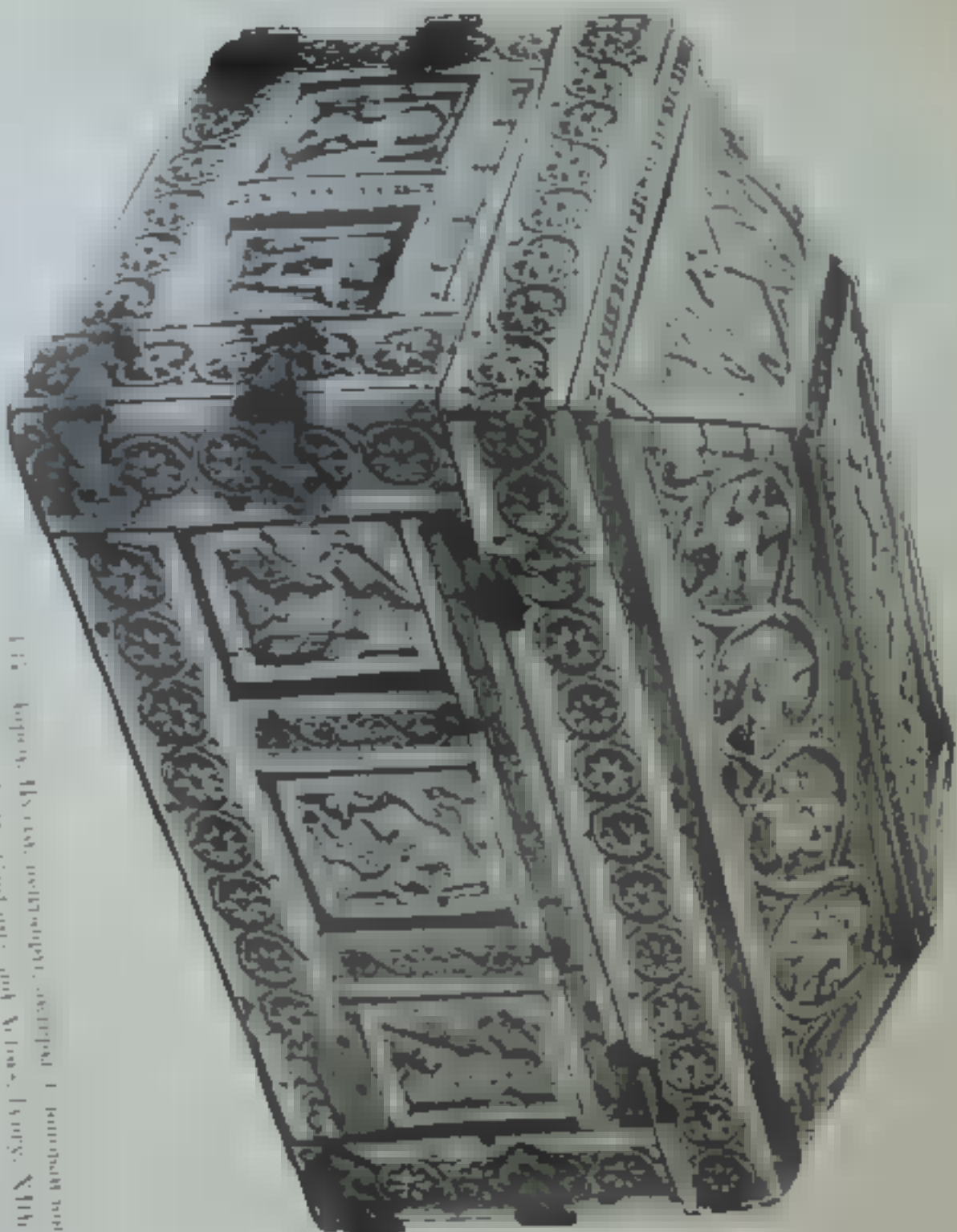


Fig. 10. Chest, octagonal, decorated with carvings of flowers, leaves, and animals. No. 10. No. 10.



Fig. 11. Chest, rectangular, decorated with carvings of flowers, leaves, and animals. No. 11. No. 11.



Fig. 10. Wardrobe, No. 1, from the collection of the Museum of the History of the USSR, Moscow.

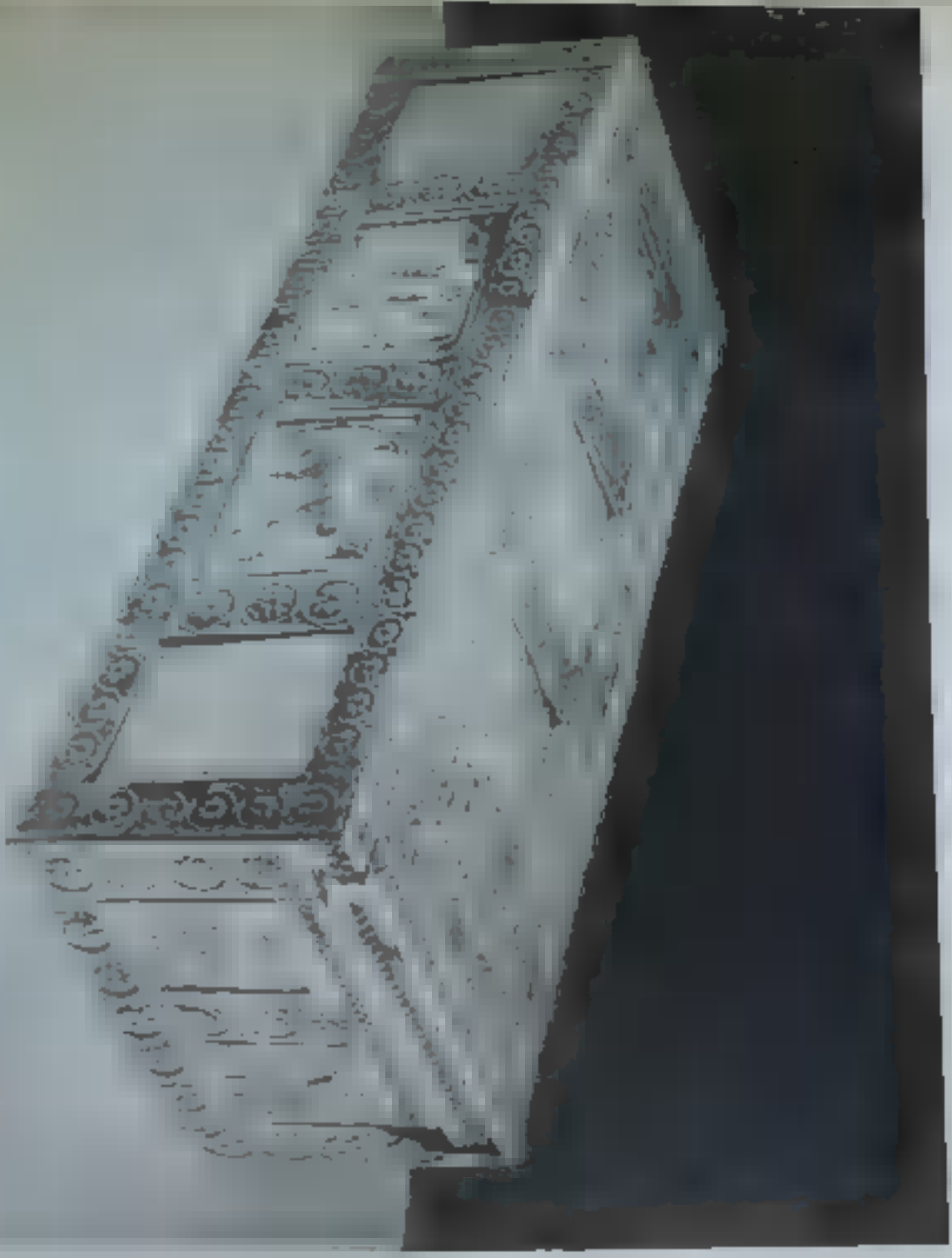


Fig. 11. Wardrobe, No. 2, from the collection of the Museum of the History of the USSR, Moscow.

ПРИКЛАДНОЕ ИСКУССТВО БИЗАНТИНА А.С. ЕВАНГЕЛИСТ

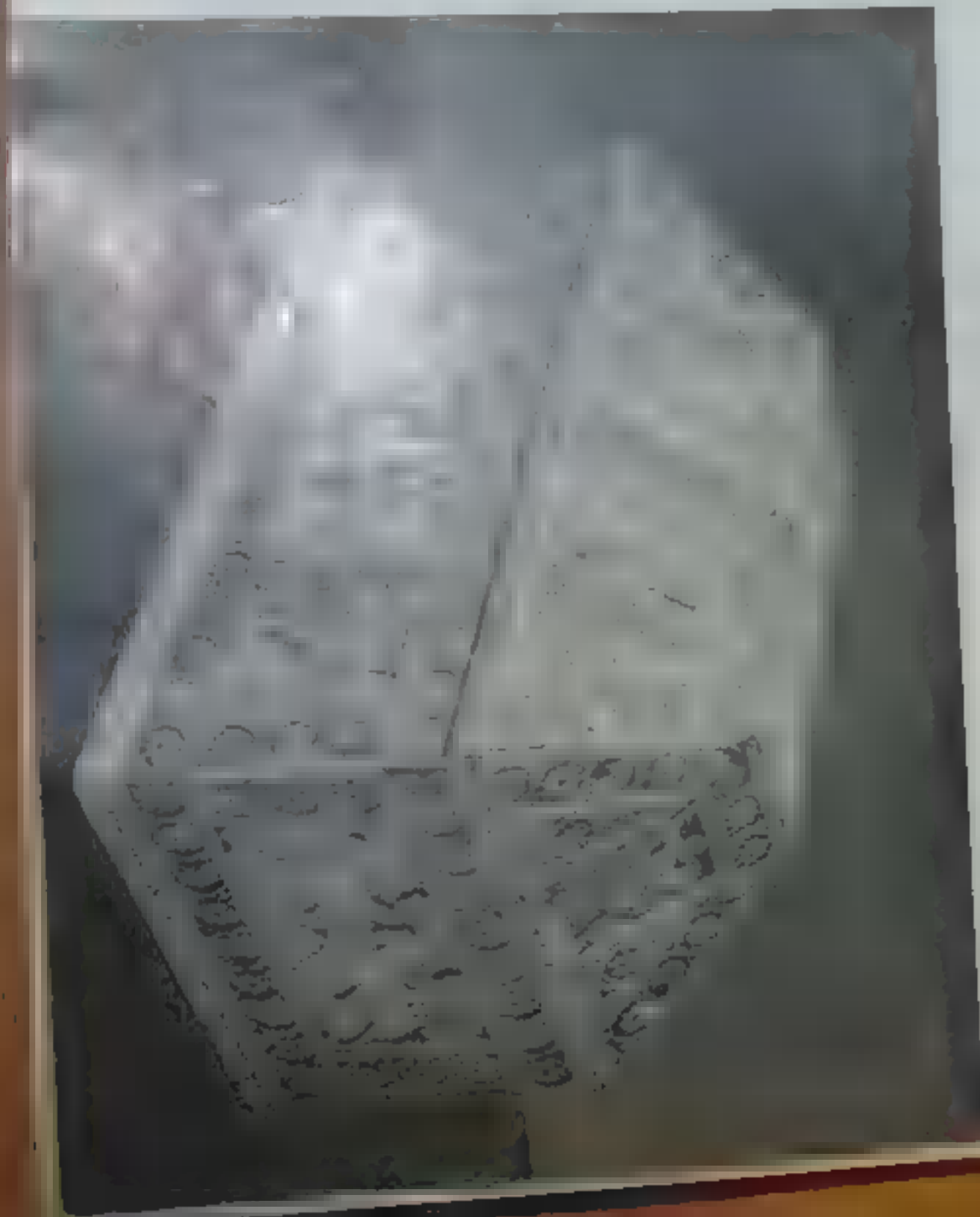


Fig. 1. A large, ornate, light-colored wooden cabinet or wardrobe with multiple drawers and doors, featuring intricate carvings and a decorative top.



Fig. 2. A smaller, ornate wooden cabinet or wardrobe, similar in style to the first one, with decorative carvings and a patterned top.

Рис. 1. Фрески из церкви в Милете (V в.).
Сцена с рождением Христа.
Сцена с крещением Христа.
Сцена с восходом Христа на небо.





Fig. 1. Stone relief from the temple of the goddess Ishtar at the city of Nineveh, Assyria. The relief is from the collection of the British Museum, London.

ПРИКЛАДНОЕ ИСКУССТВО Византизм А.Б.ЕВАН



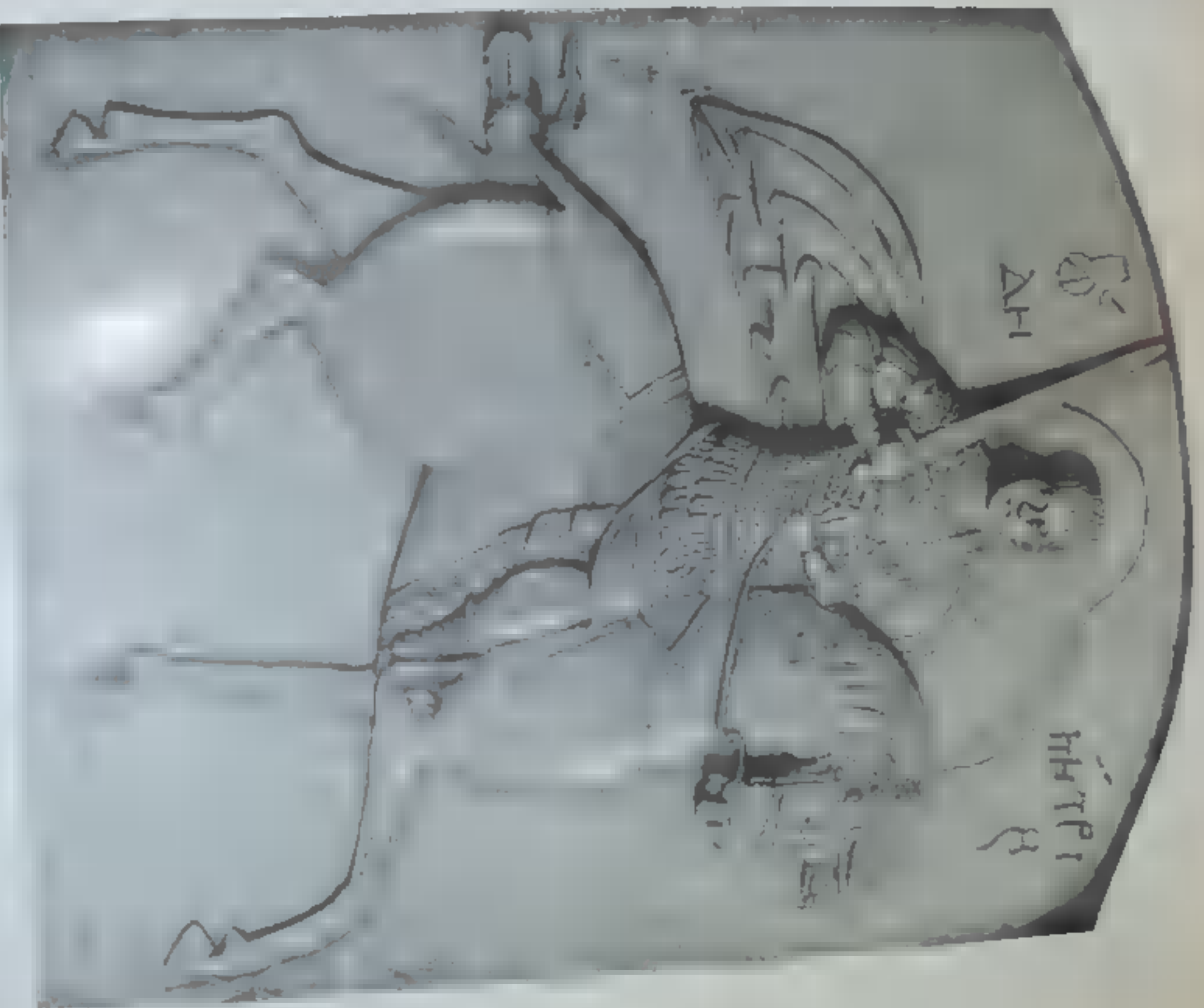


Рисунок 1. Карпет с изображением святого Николая



The design of the book cover of the Manuscript of the Holy Scriptures
 in the Monastery of the Holy Trinity, Moscow, 1664-1665. The design of the book cover of the Manuscript of the Holy Scriptures in the Monastery of the Holy Trinity, Moscow, 1664-1665.

ПРИКЛАДНОЕ ИСКУССТВО ВИСАЯТИН А.В. БАННИК



134 verso (134v). *St. Andrew, the apostle.*
The lion (the lion without the mount). St. Andrew.

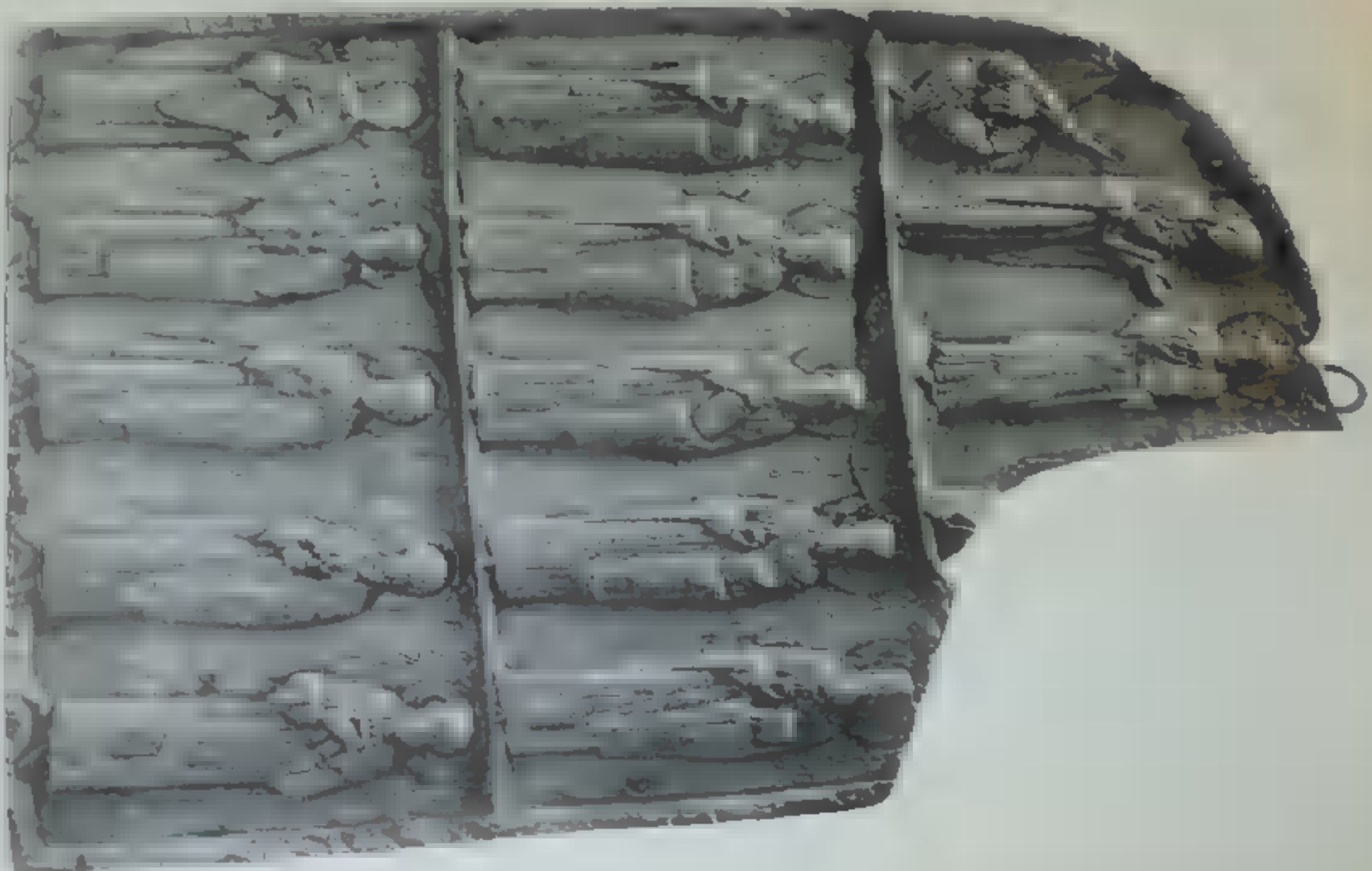


Fig. 1. Tablet of the Sumerian King List, No. 1.
From the collection of the Museum of the History of the USSR.

ПРИКЛАДНОЕ ИСКУССТВО Византизм А.В.БАРК

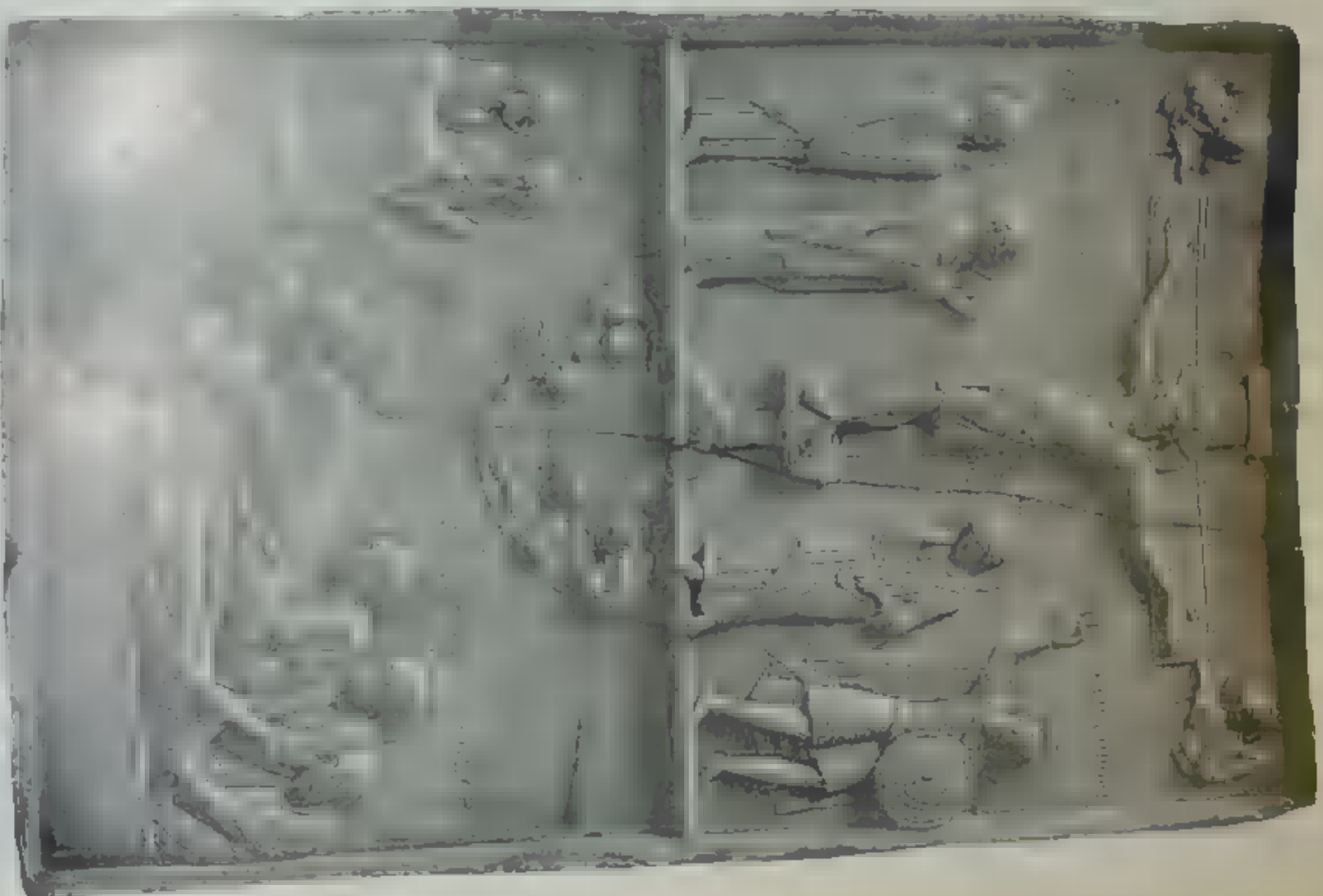


Fig. 1. The relief carving of the stone tablet, N1 - N14, from the collection of the National Museum, N1h - N14h, 19th century.



Fig. 1. Lindisfarne Gospels, Initial 'D' from the Book of Matthew, fol. 11v.

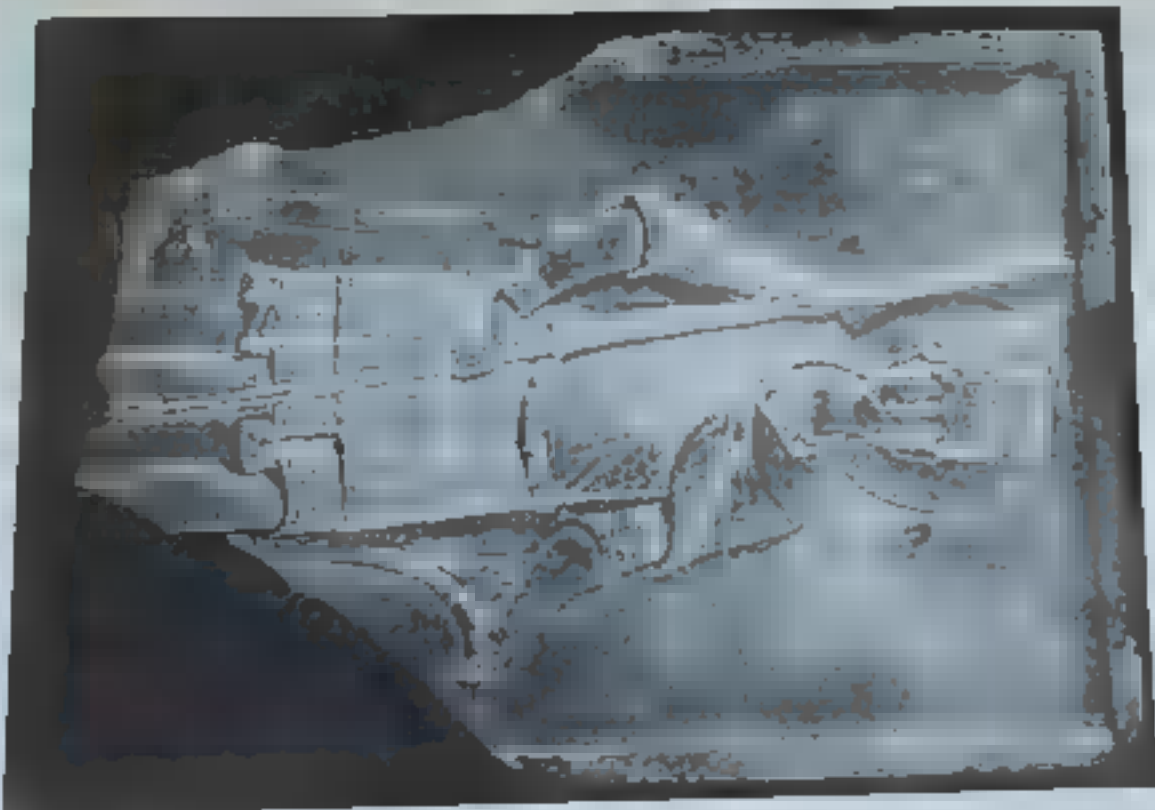


Fig. 2. Lindisfarne Gospels, Initial 'A' from the Book of Matthew, fol. 11v.



Manuscript page from the Voynich manuscript, showing a large initial 'D' and a grid of text.

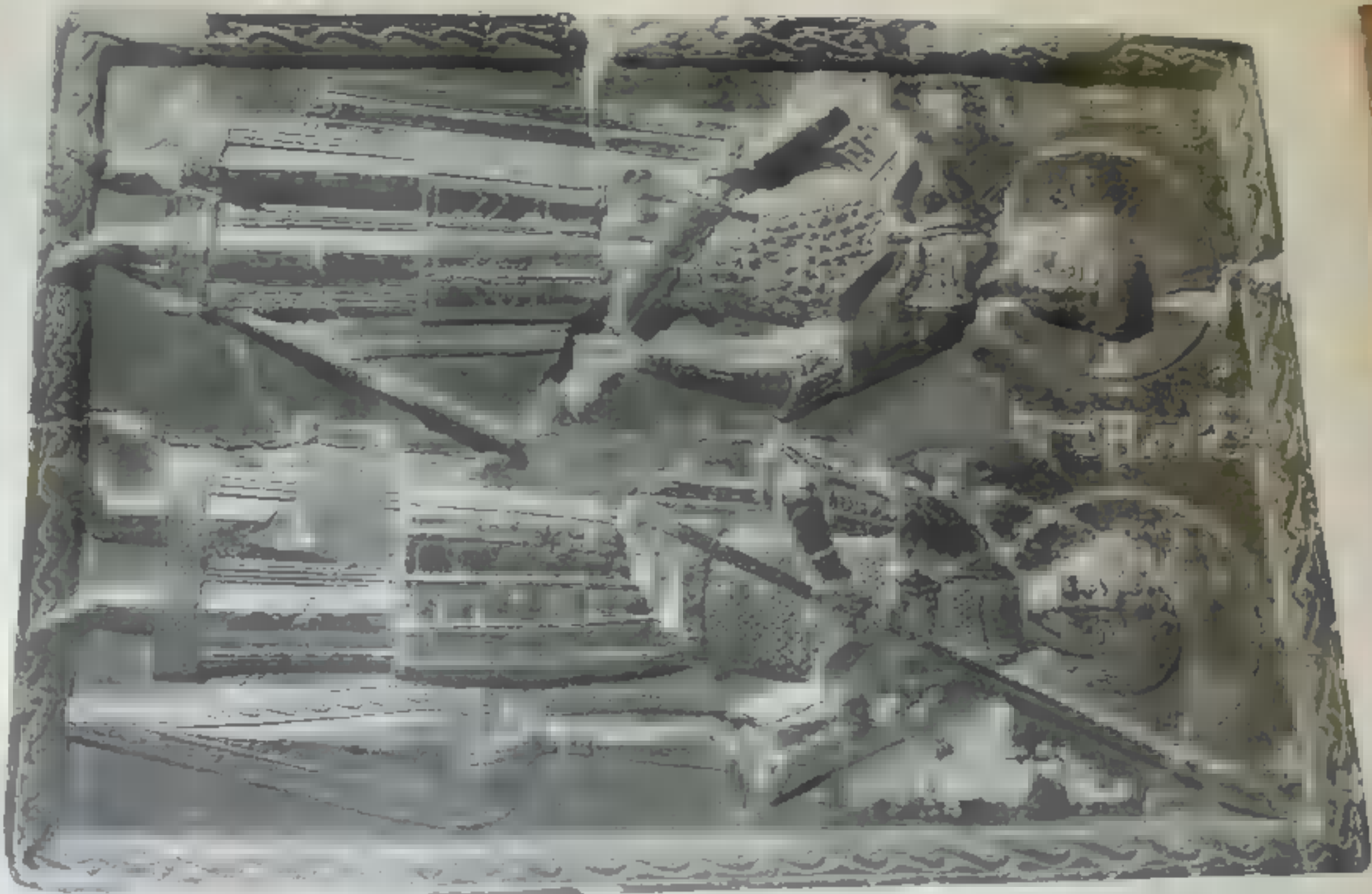
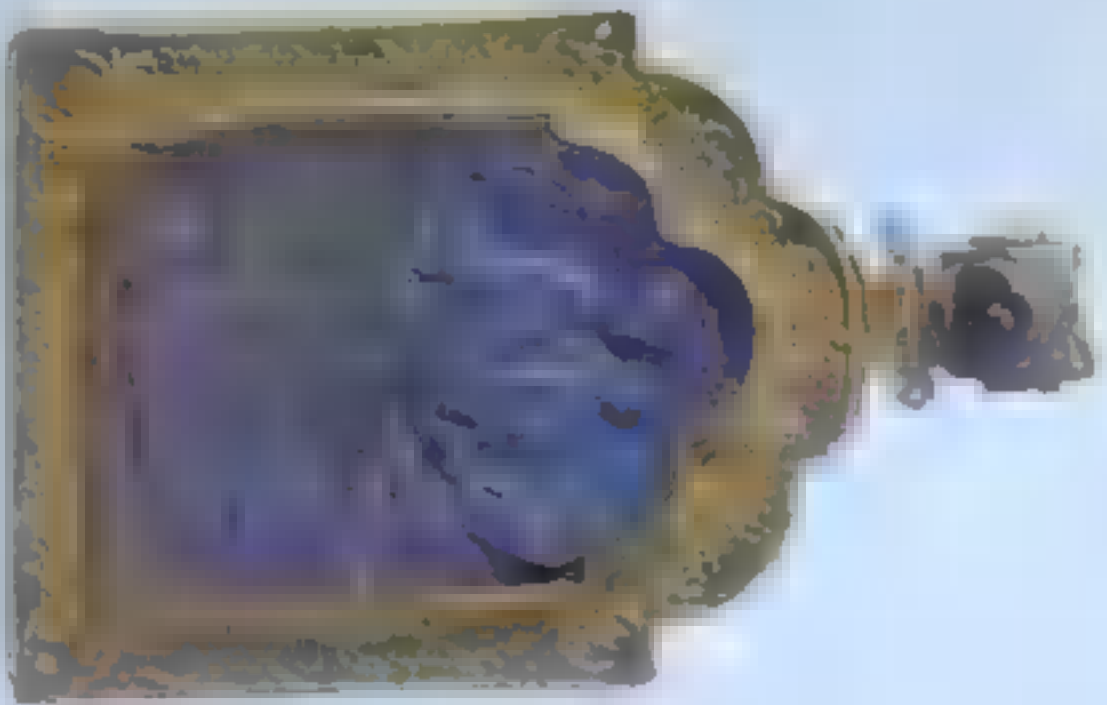


Fig. 1. The main part of the relief sculpture. (Photograph taken from the book "The relief sculpture of the Venetian School" by A. B. Bakh).



8. Релик. Агата чаша (чаша) из золота. X-XI вв.
Крас. Агата-золото (чаша). Xth-XIth cent.





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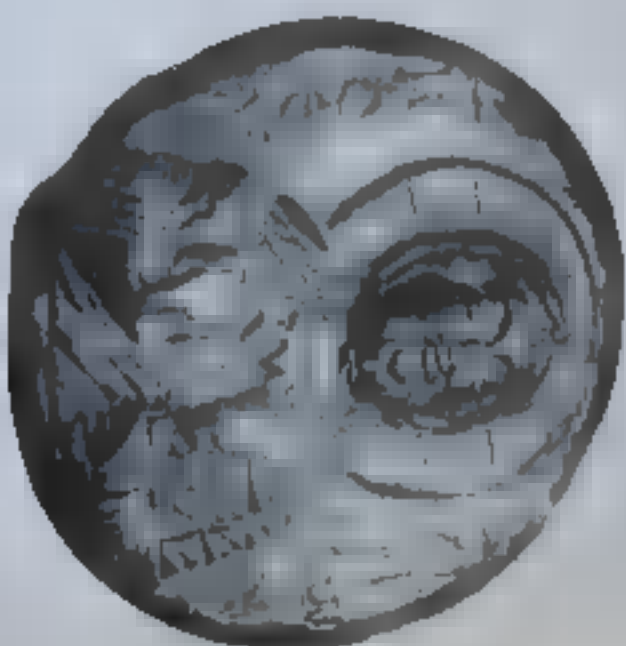




Fig. 1. The seated figure of the deity or royal figure, wearing a tall, ornate headdress and holding a staff or scepter. The object appears to be made of a dark material, possibly stone or metal.

Fig. 2. The seated figure of the deity or royal figure, wearing a tall, ornate headdress and holding a staff or scepter. The object appears to be made of a dark material, possibly stone or metal.

Fig. 3. The seated figure of the deity or royal figure, wearing a tall, ornate headdress and holding a staff or scepter. The object appears to be made of a dark material, possibly stone or metal.

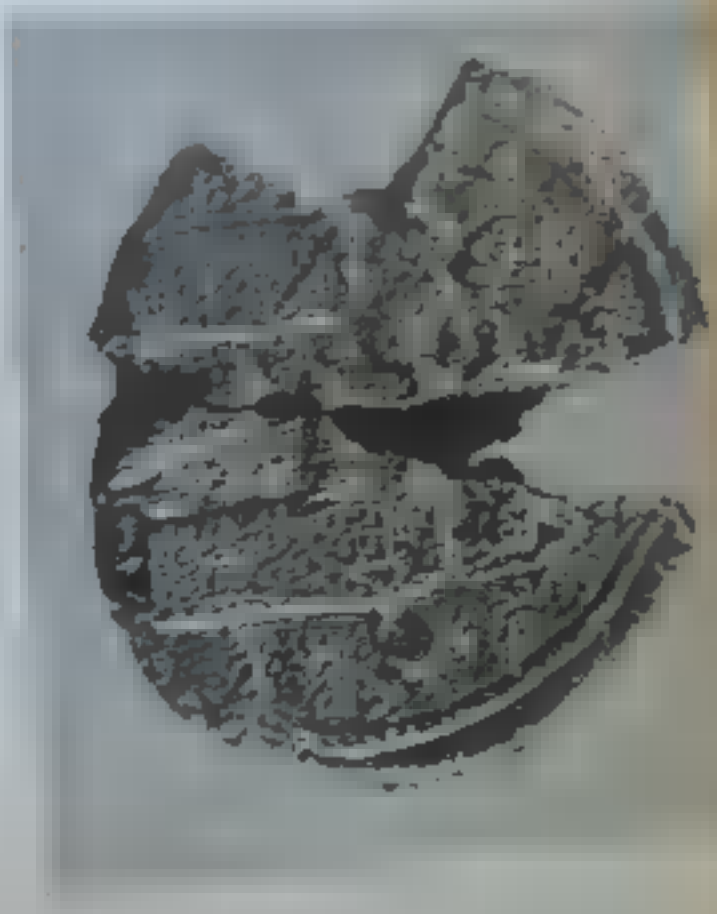
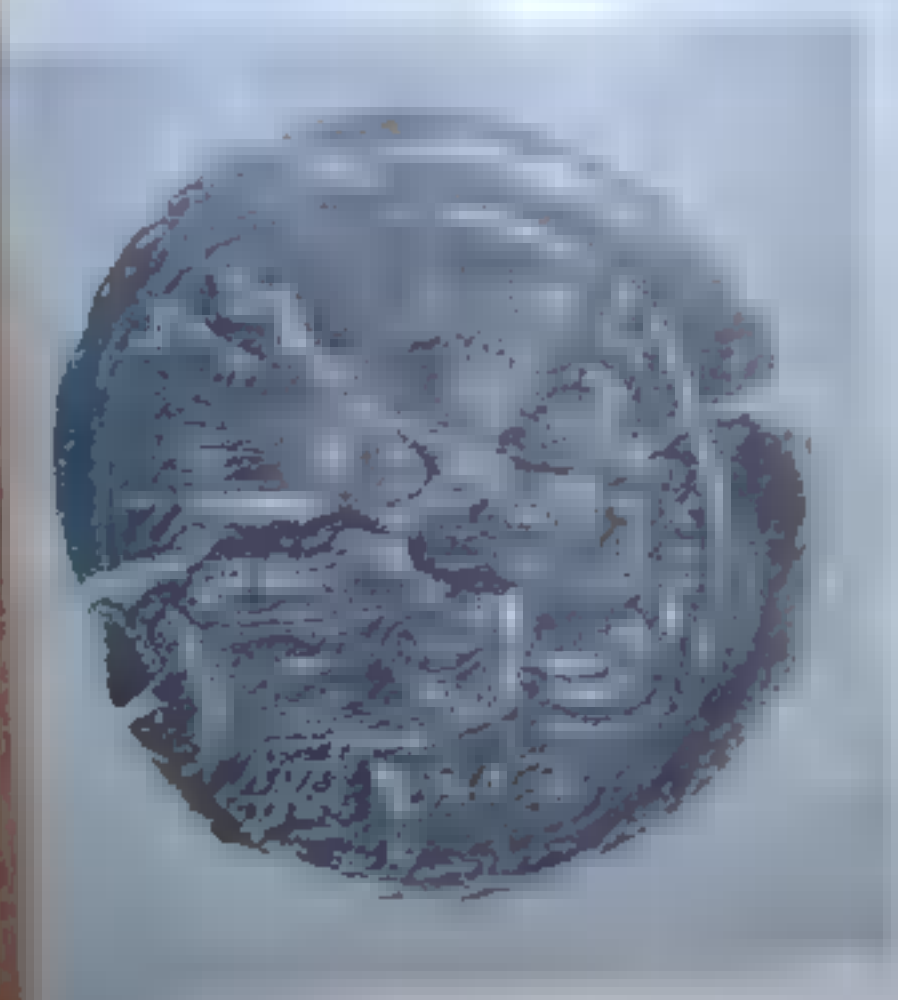
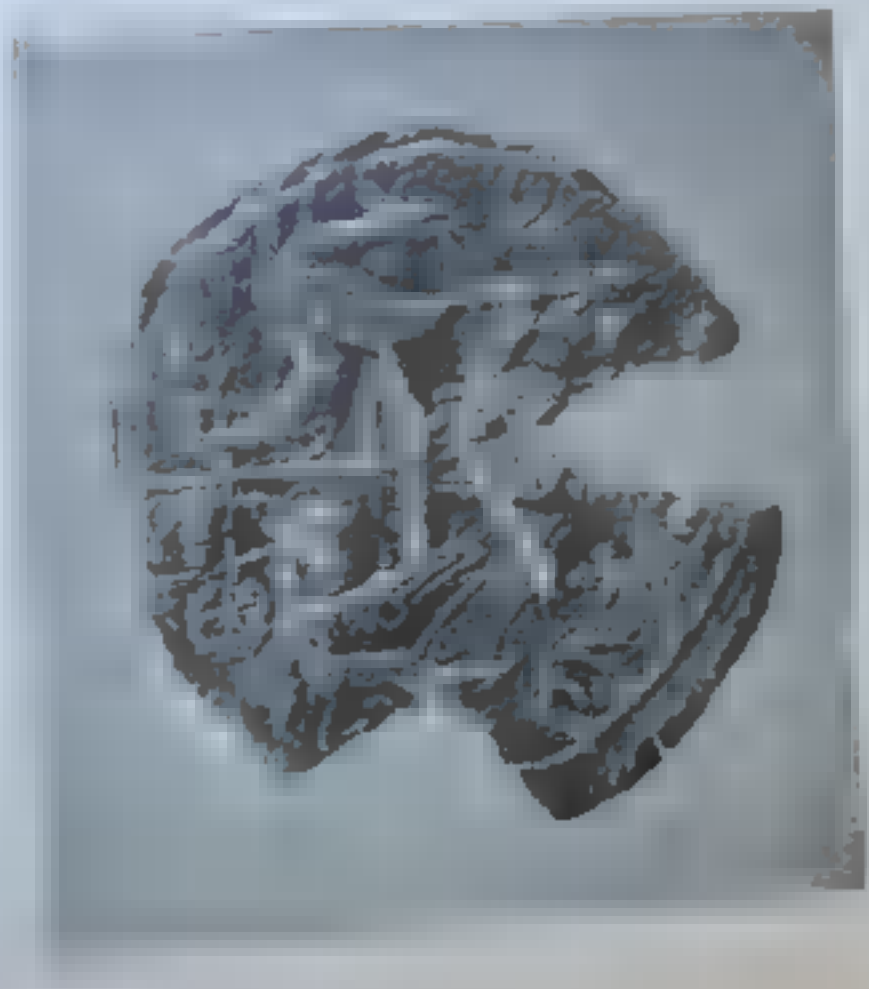

$$\begin{aligned} \frac{1}{\Gamma(\alpha)} \int_0^t (t-\tau)^{\alpha-1} f(\tau) d\tau &= \frac{1}{\Gamma(\alpha)} \int_0^t (t-\tau)^{\alpha-1} f(\tau) d\tau \\ &= \frac{1}{\Gamma(\alpha)} \int_0^t (t-\tau)^{\alpha-1} f(\tau) d\tau \end{aligned}$$




Fig. 1. Coin of the Emperor Constantine XI, 1453.
 Found in the city of Constantinople.



Fig. 2. Coin of the Emperor Constantine XI, 1453.
 Found in the city of Constantinople.



Fig. 1. Cross-shaped medallion with portraits of the four evangelists. The medallion is made of gold and is set with a central diamond and four rubies.

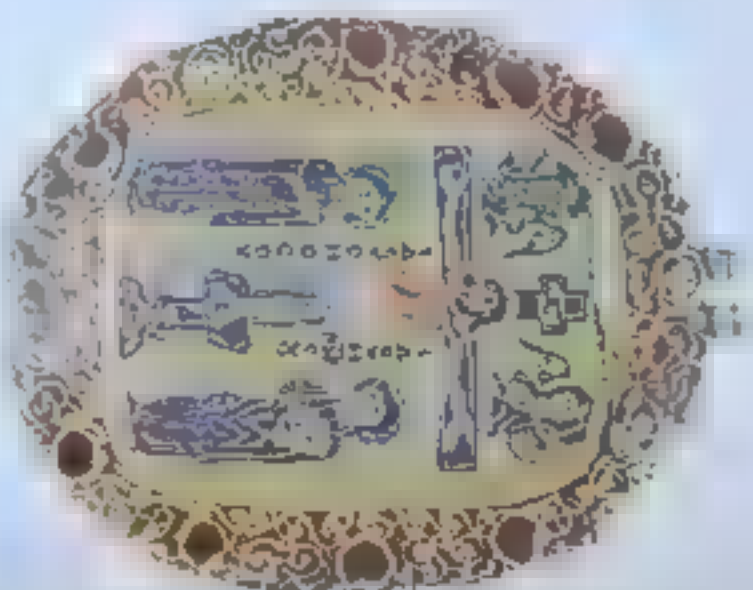


Fig. 2. Circular medallion with portraits of the four evangelists. The medallion is made of gold and is set with a central diamond and four rubies.

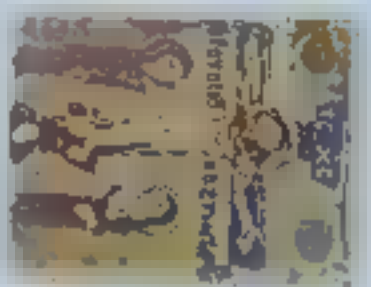


Fig. 3. Rectangular medallion with portraits of the four evangelists. The medallion is made of gold and is set with a central diamond and four rubies.

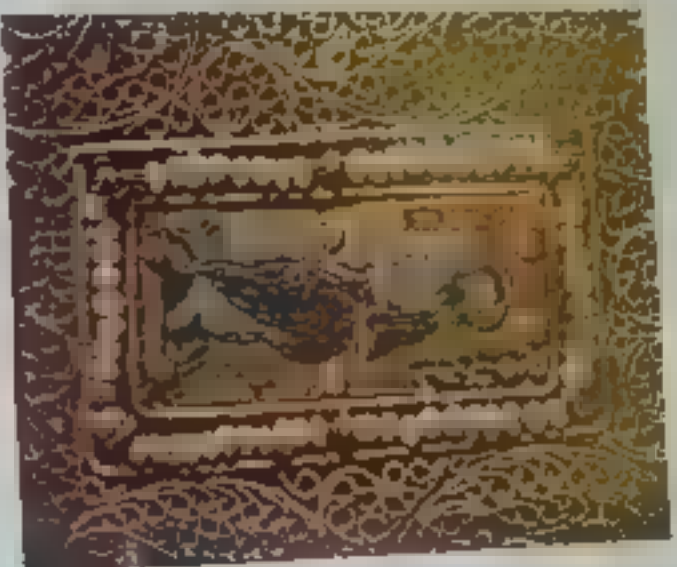


Fig. 1. A small, rectangular, ornate metal box with a decorative border and a central panel featuring a figure, possibly a saint or religious figure, set against a dark background.

The side of the box is decorated with a central panel featuring a figure, possibly a saint or religious figure, set against a dark background.



Fig. 2. A large, rectangular, ornate metal box with a decorative border and a central panel featuring a figure, possibly a saint or religious figure, set against a dark background.



Fig. 18b. Lindisfarne Gospels (10th c.). The figures are labeled 'HGA V', 'PACNC', and two others. The background is decorated with floral and foliate patterns.



The above is a photograph of a small, rectangular, light-colored object, possibly a piece of paper or a small book, lying on a dark, textured surface. The object has some faint, illegible markings on it.

Figure 1. A photograph of a manuscript page from the Voynich manuscript, showing a large, ornate initial 'A' in the center, surrounded by text in the Voynich script. The page is heavily stained and discolored, with a prominent horizontal crease across the middle.





191. Картина, деисис. Периодизация византизма, эпоха XI в. и последующие столетия.
Triptych, The Deesis. Cloisonné enamel and gold; silver. XIth cent. and later additions.



Figure 1. The central miniature of the manuscript.

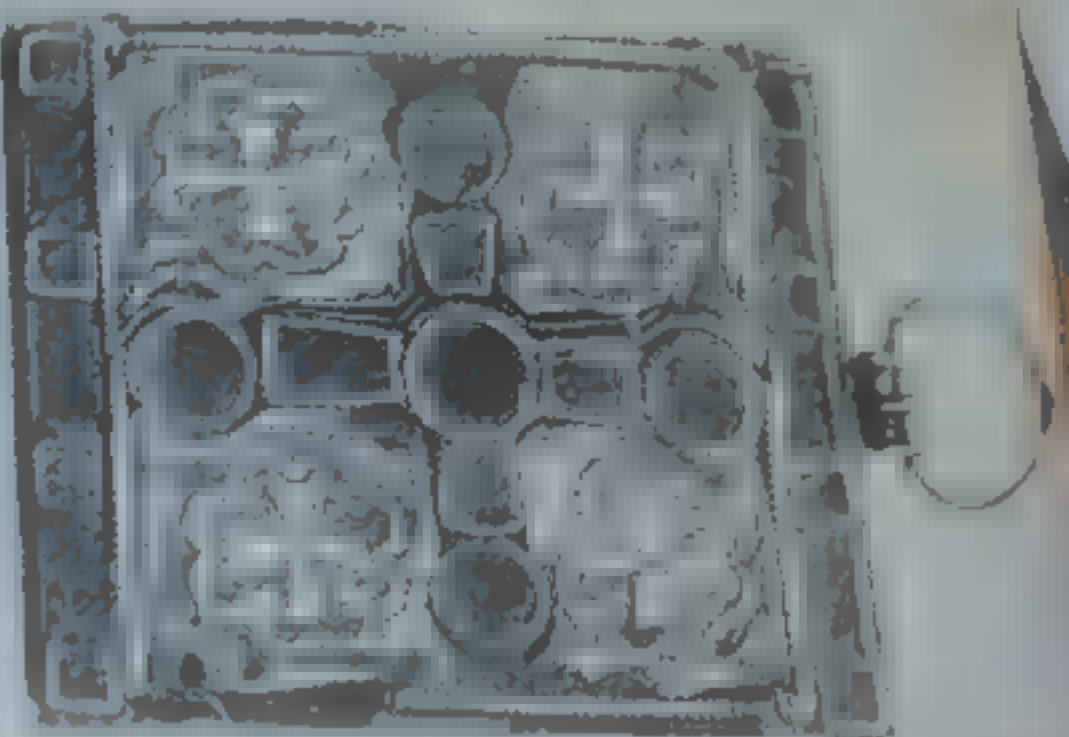


Fig. 1. Silver brooch, 1st century AD.
Found at the site of the Roman fort at
Hadrian's Wall, 1st century AD.

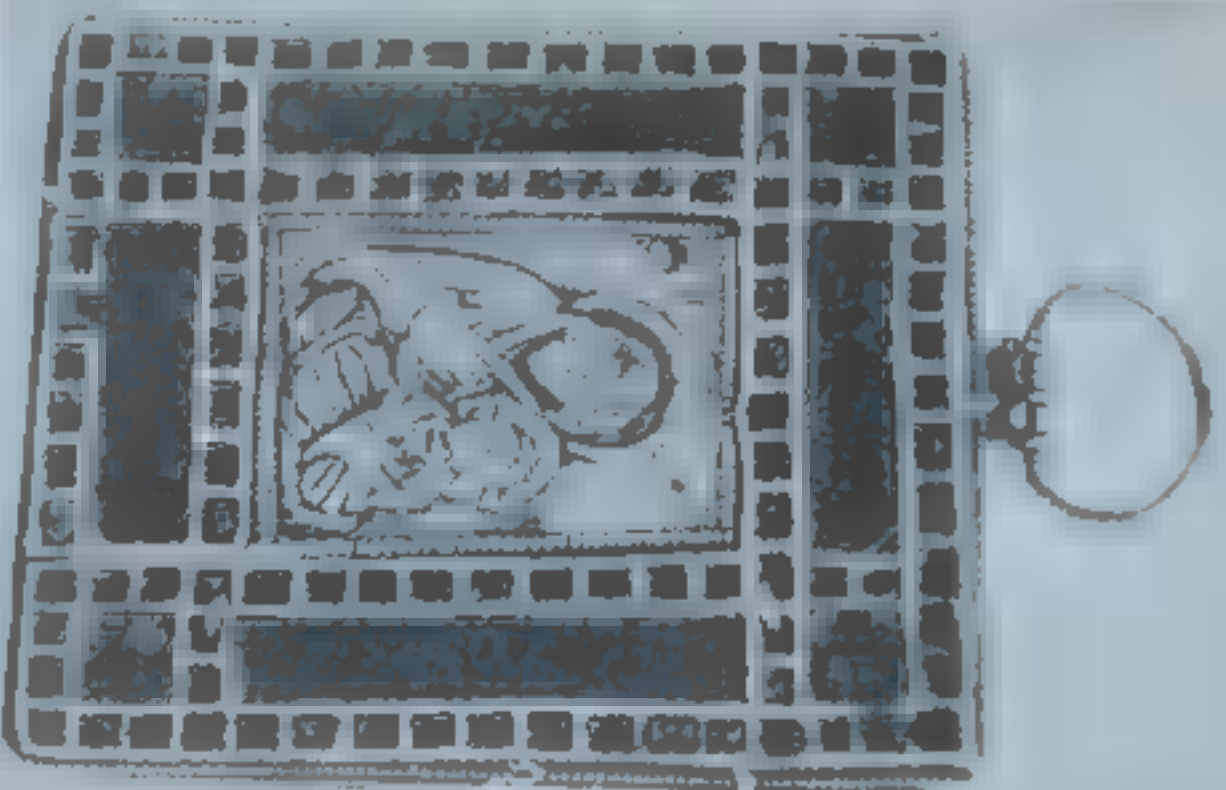
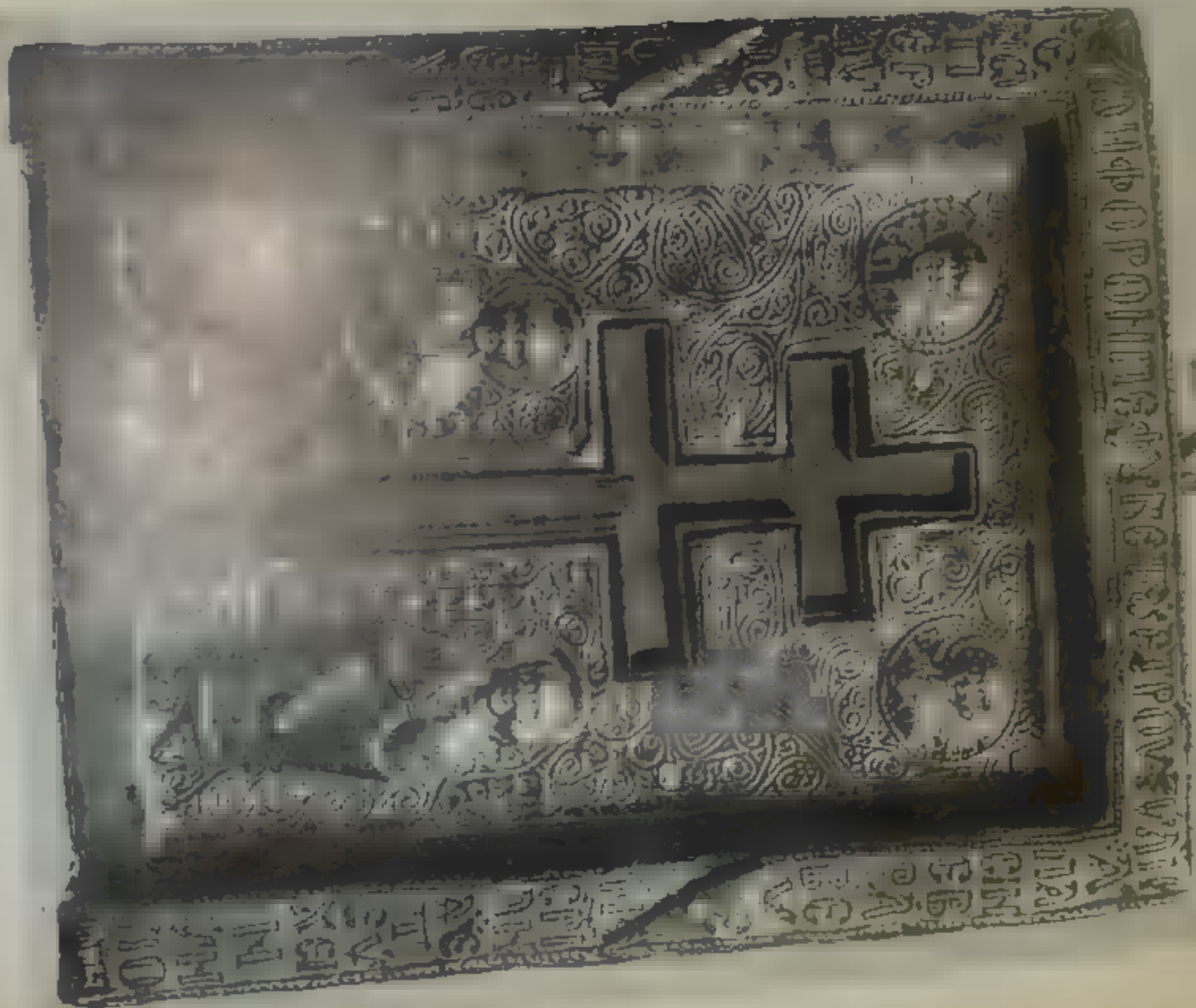


Fig. 2. Reverse of the silver brooch, 1st century AD.
Found at the site of the Roman fort at
Hadrian's Wall, 1st century AD.

FIG. 1. Comparison of the two. All in
resemblance to a Part of the "The Saviour" All in



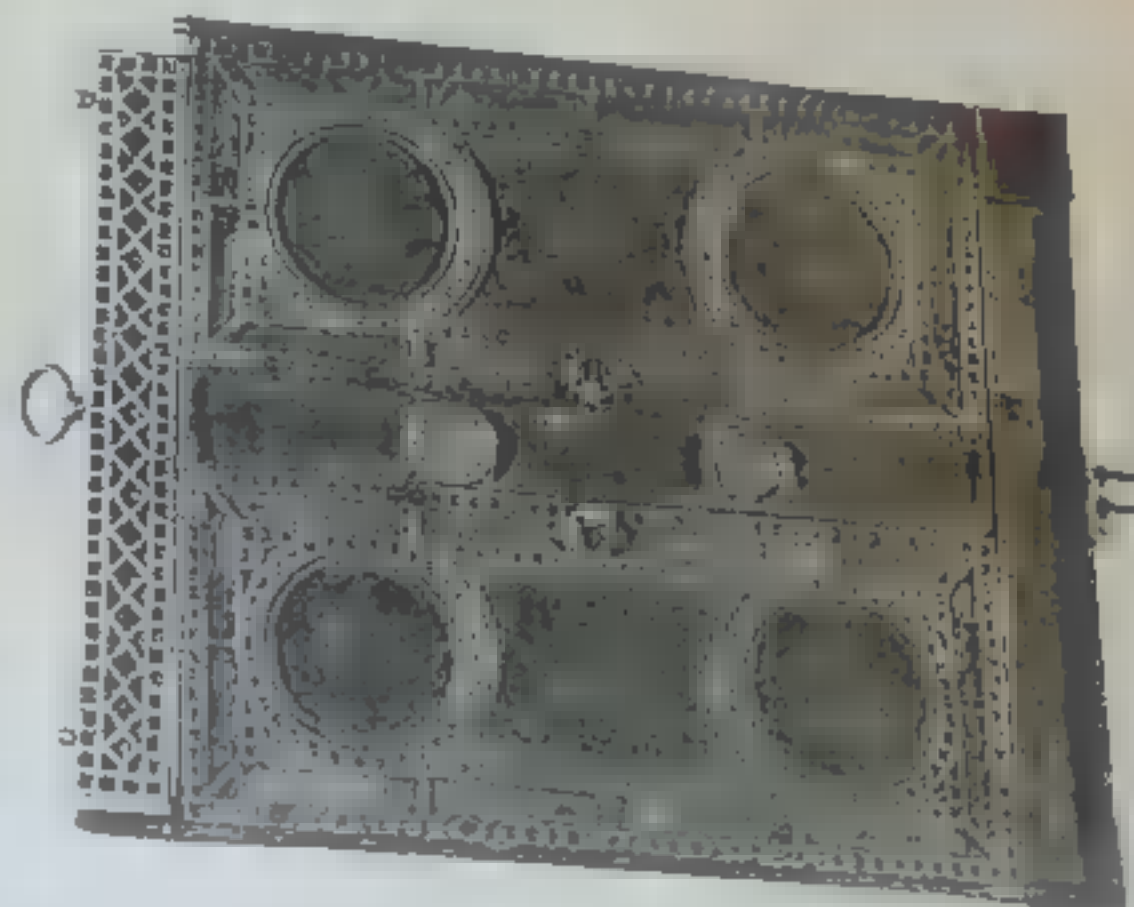
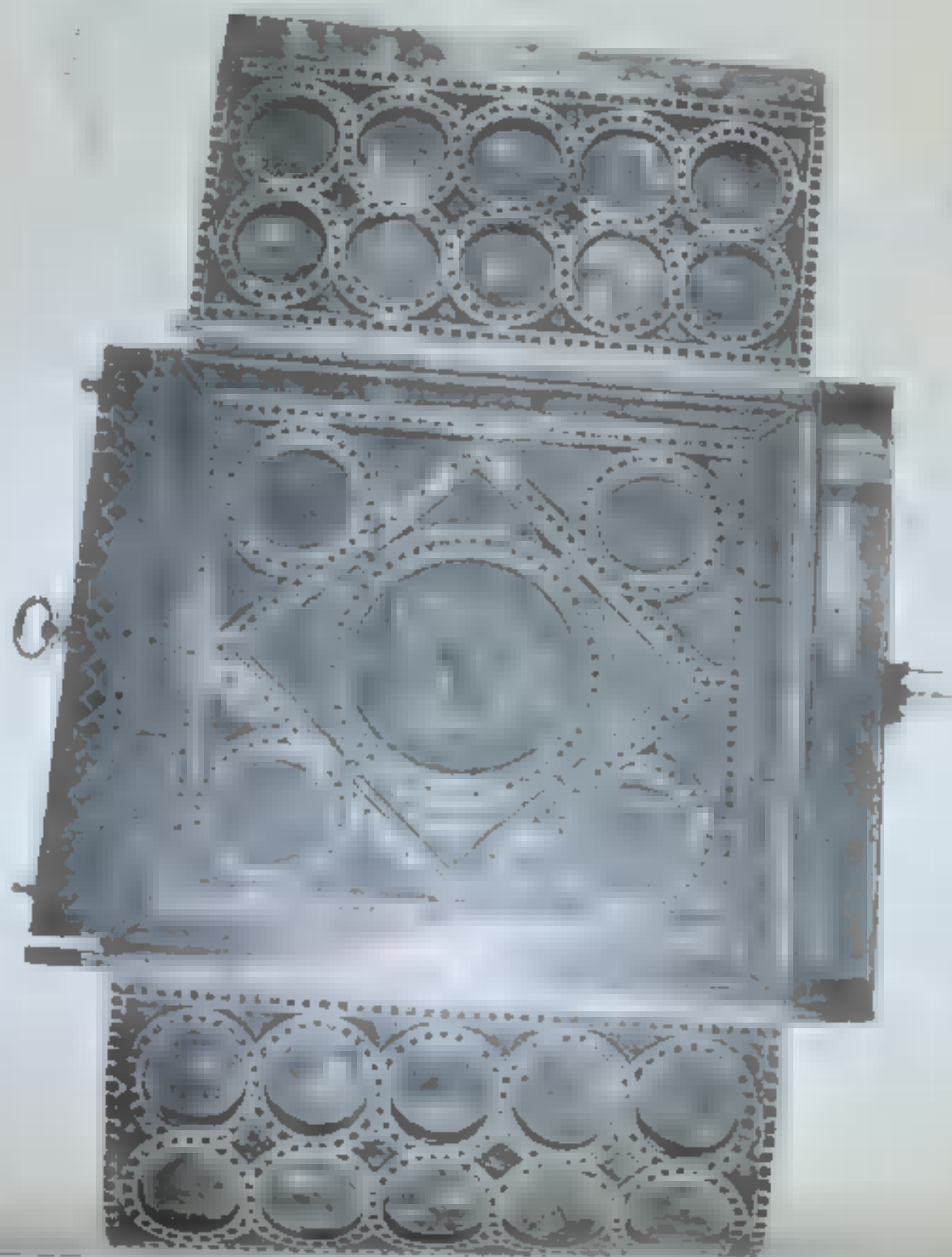


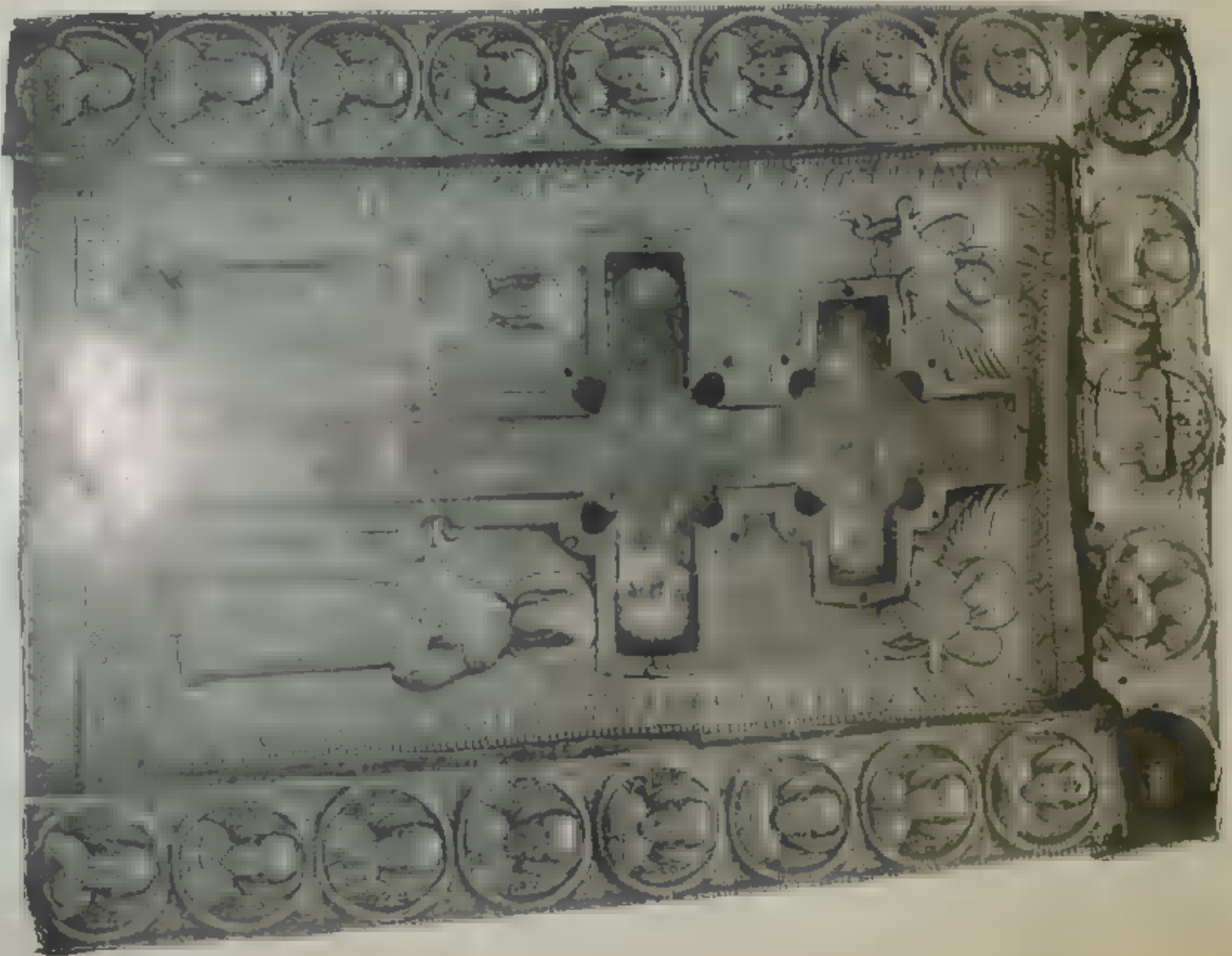
Fig. 1. Reliquary. Silver. Moscow.



FIG. 1. Reverse of the manuscript (1905).
Reverse of the manuscript (Fig. 1905).



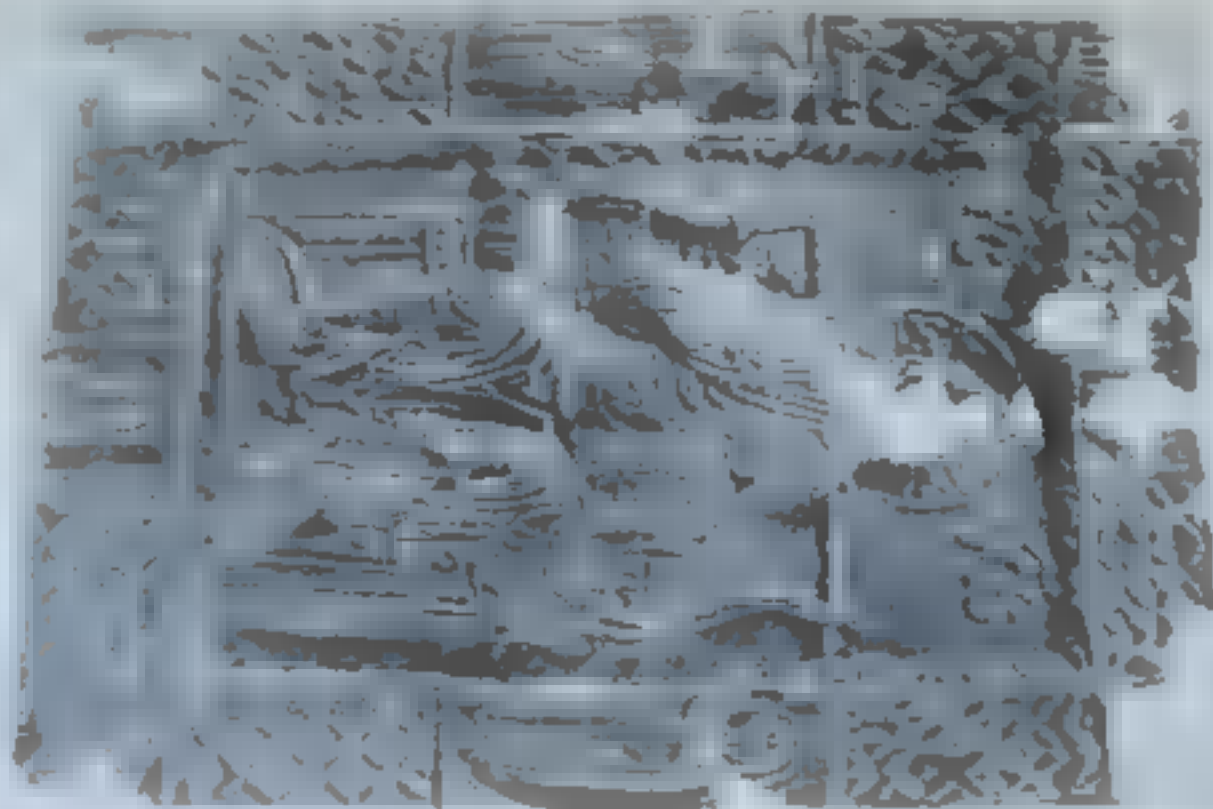
Fig. 1. Manuscript page from the 14th century, showing a large initial 'D' decorated with figures and a border of circular medallions. The figures are of the Virgin Mary and the Christ Child, and the medallions are of the Virgin Mary and the Christ Child. The page is from the 14th century, and the figures are of the Virgin Mary and the Christ Child. The page is from the 14th century, and the figures are of the Virgin Mary and the Christ Child.



200. *Knytopostan* and *Janjuncat* (1929).
The *Veliquary* (Fig. 192). View of the inside.



201. Wooden box with open top. Height 11.5 cm.
From a local collection. Museum, N115000.



202. Wooden box with open top. Height 11.5 cm.
From a local collection. Museum, N115000.

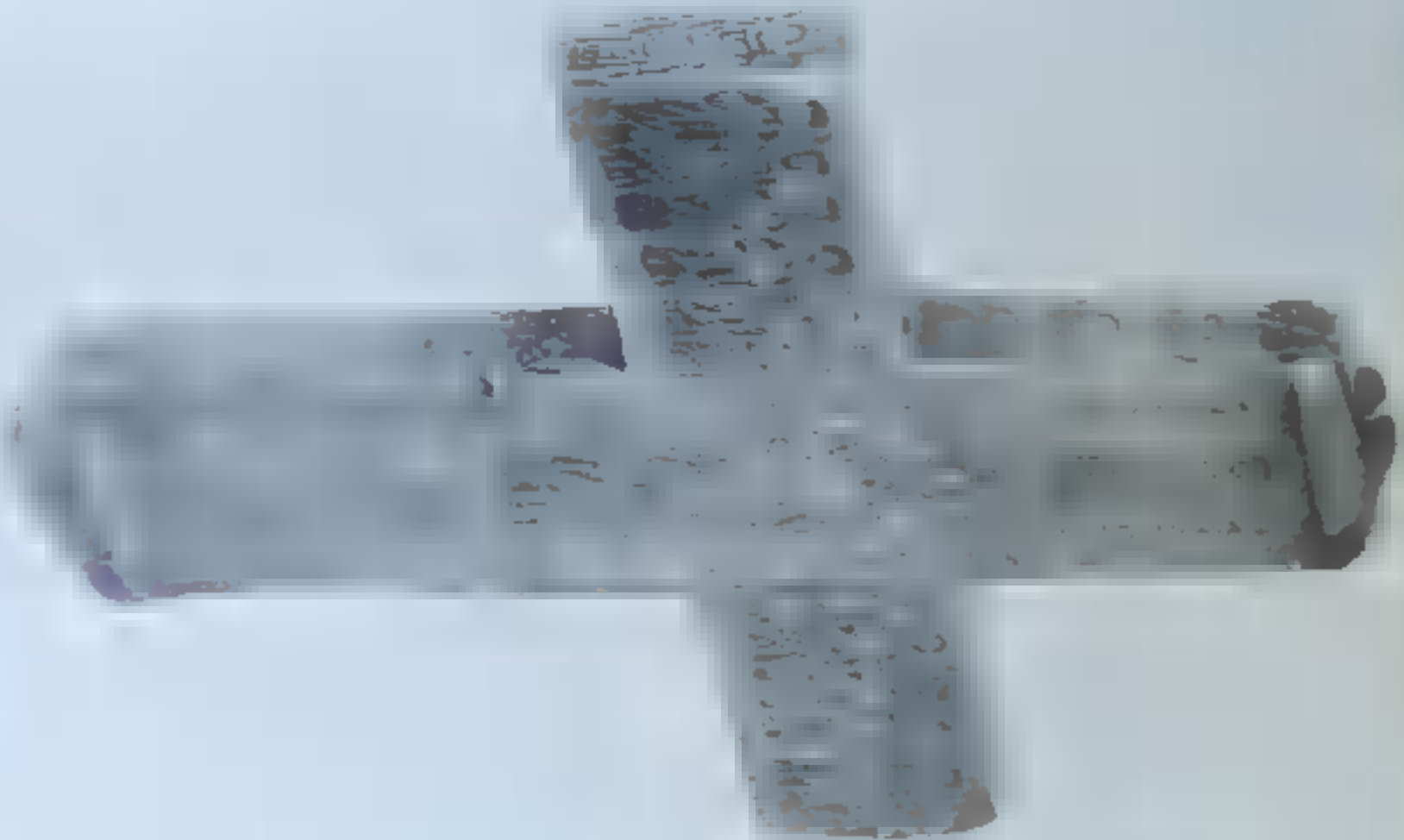


Fig. 1. A large, dark, rectangular object, possibly a piece of wood or stone, with a cross-like shape carved into it.



Fig. 2. A large, dark, rectangular object, possibly a piece of wood or stone, with a cross-like shape carved into it.

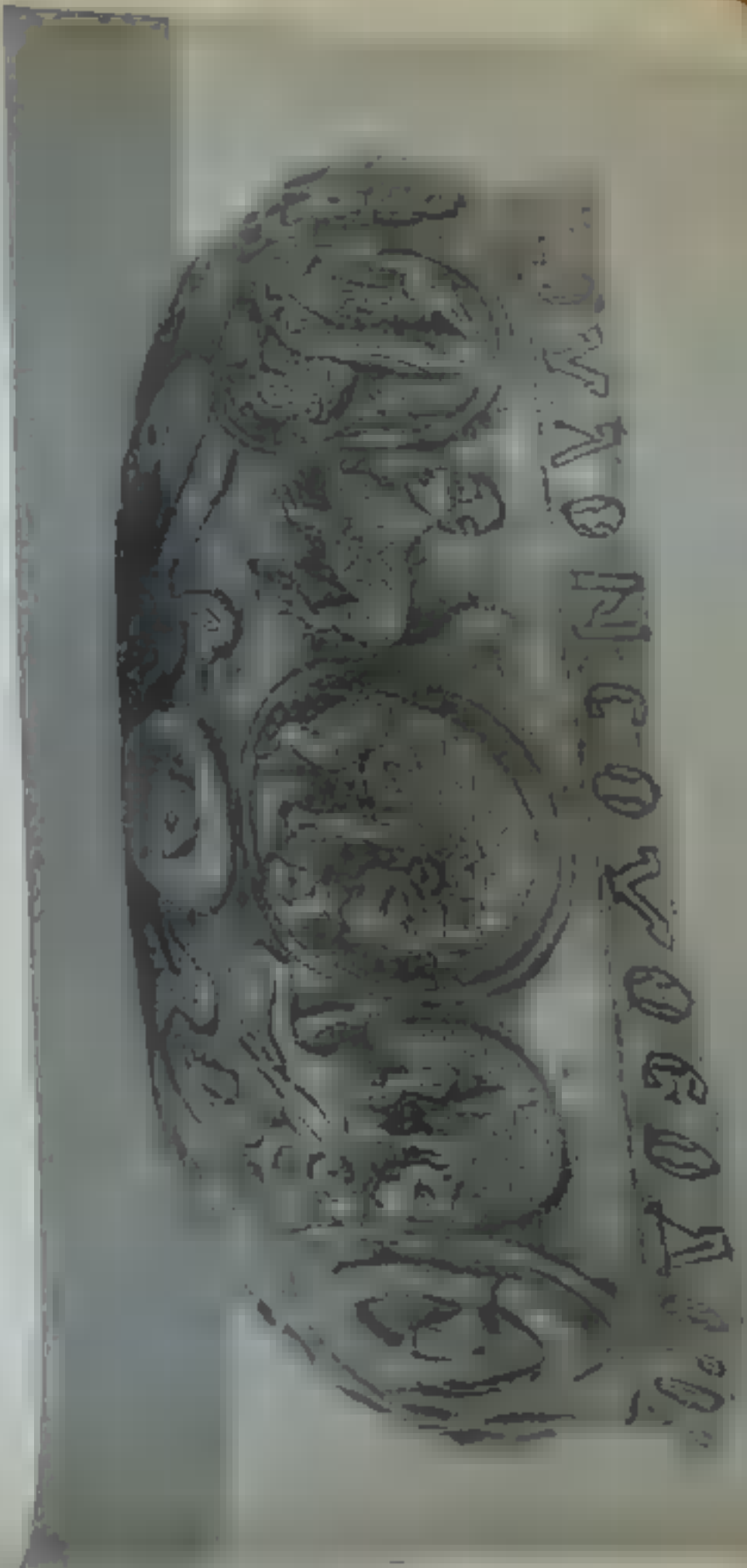


Fig. 1. The top part of the manuscript page. The initial 'I' is decorated with floral patterns. The text is written in Old Church Slavonic.

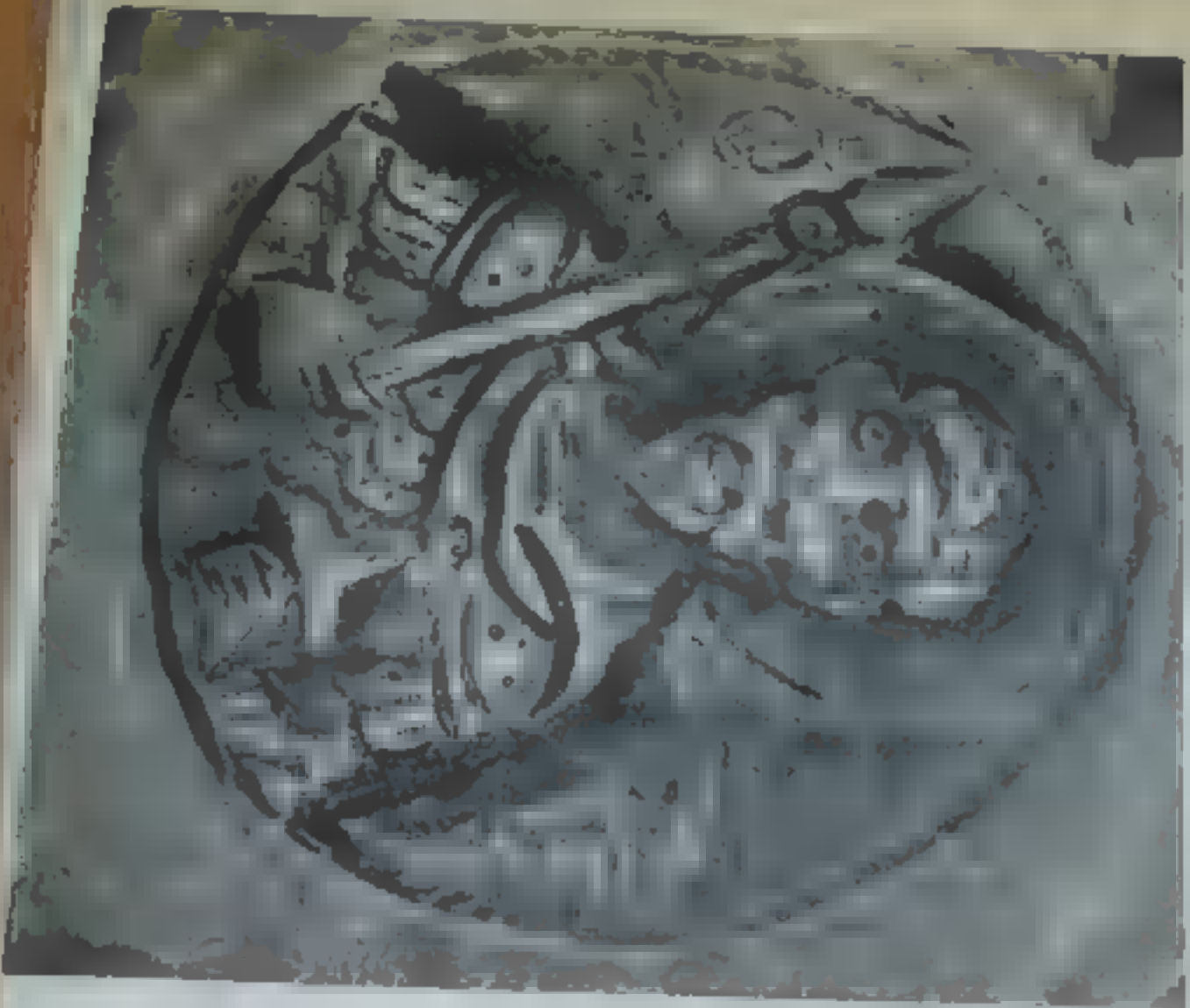


Fig. 2. The bottom part of the manuscript page. The initial 'I' is decorated with floral patterns. The text is written in Old Church Slavonic.



96. *Leopold, 2nd, 1840-1850.*
The Royal Order of Leopold

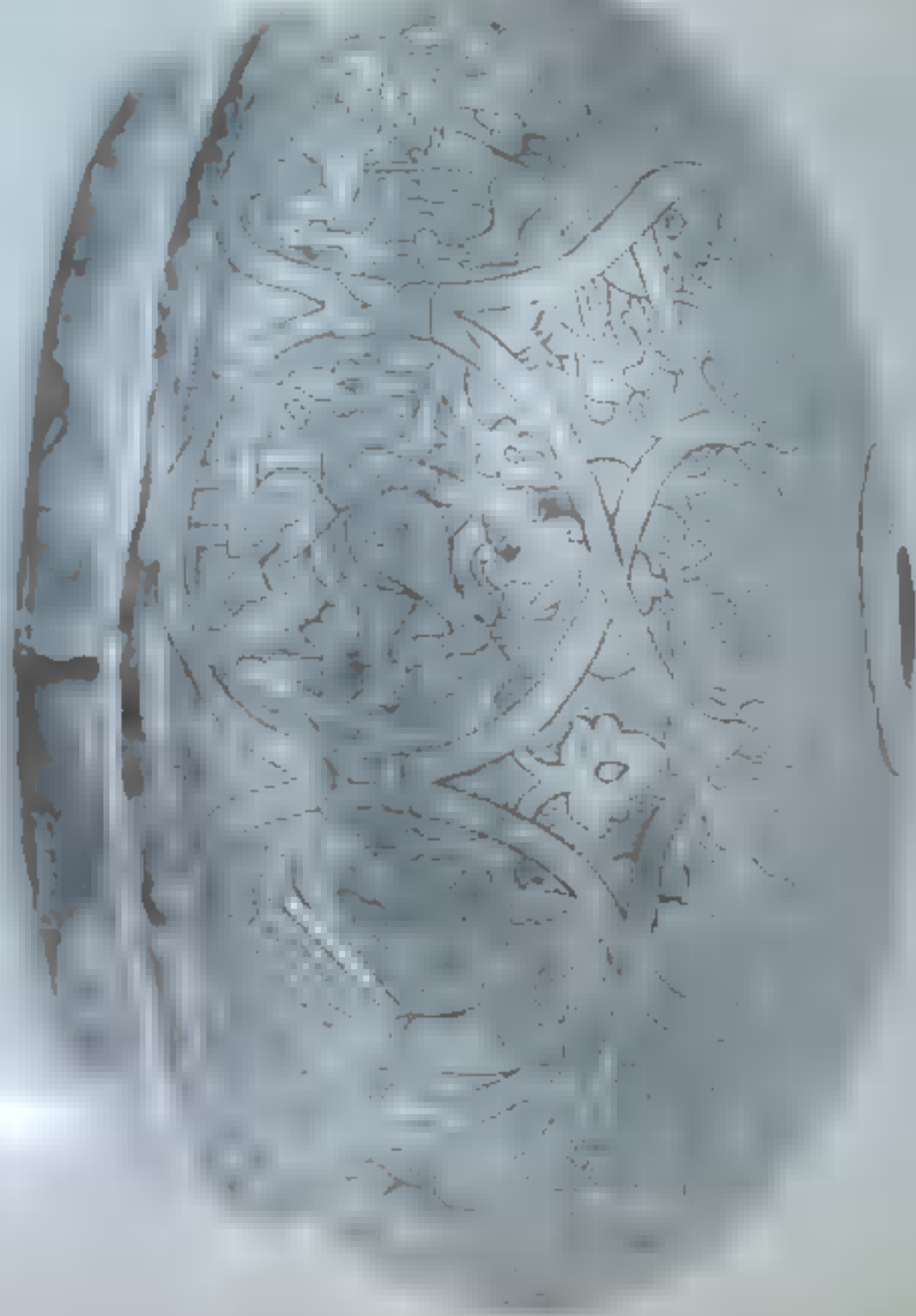


Fig. 1. The reverse side of the coin of the Emperor Constantine I, showing the inscription "CONSTANTINVS AVG" and the date "MDCCLXXXIII".



210. Relief of a person seated in a chariot
from the Gupta period, 5th century A.D.



Illustration of a Koi fish in a pond, showing the fish and surrounding foliage.



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NEW YORK, N.Y. 10013



Fig. 1. A fossilized seed, showing a central longitudinal groove and a textured surface. All the specimens are from the same locality. See also the text for a description of the fossil and its significance.

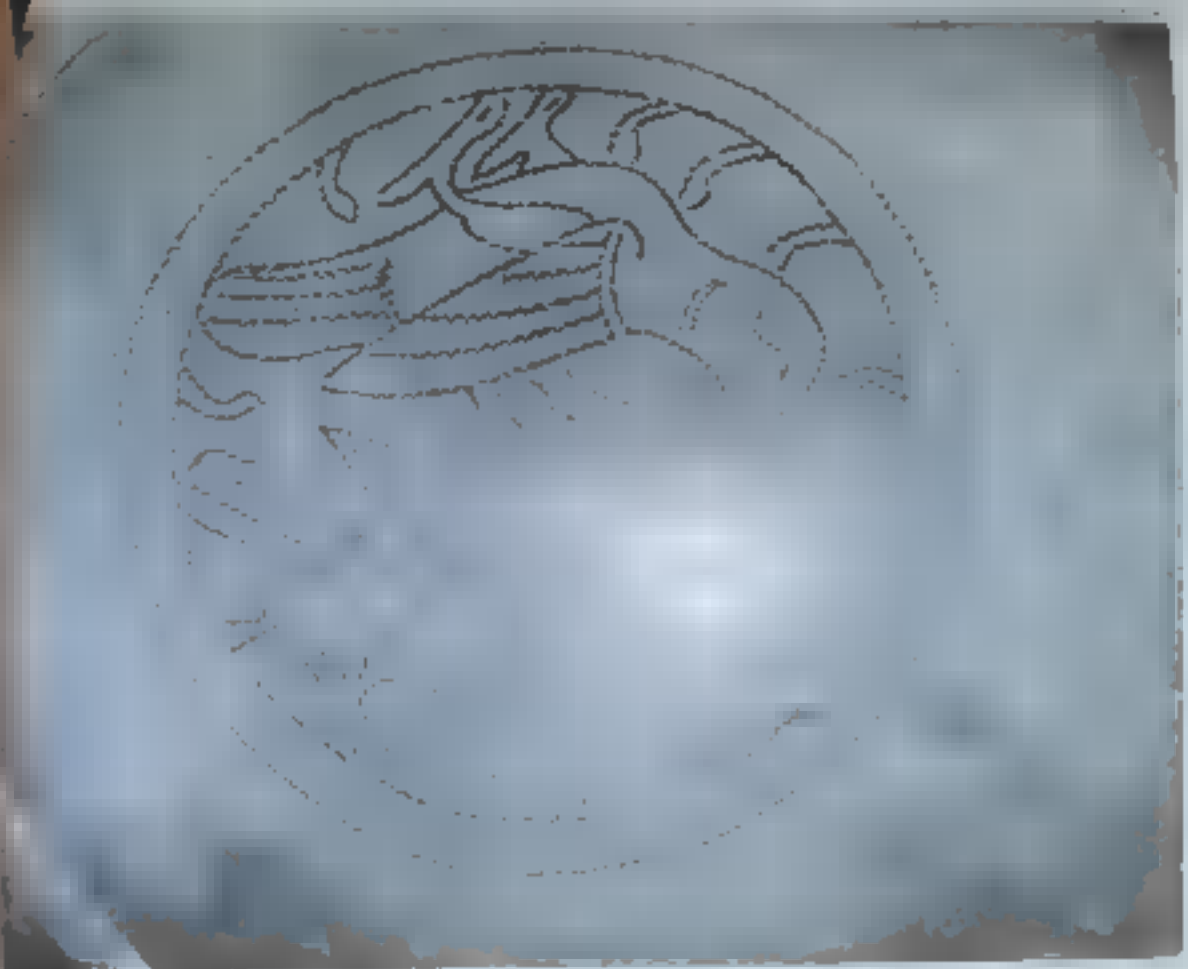
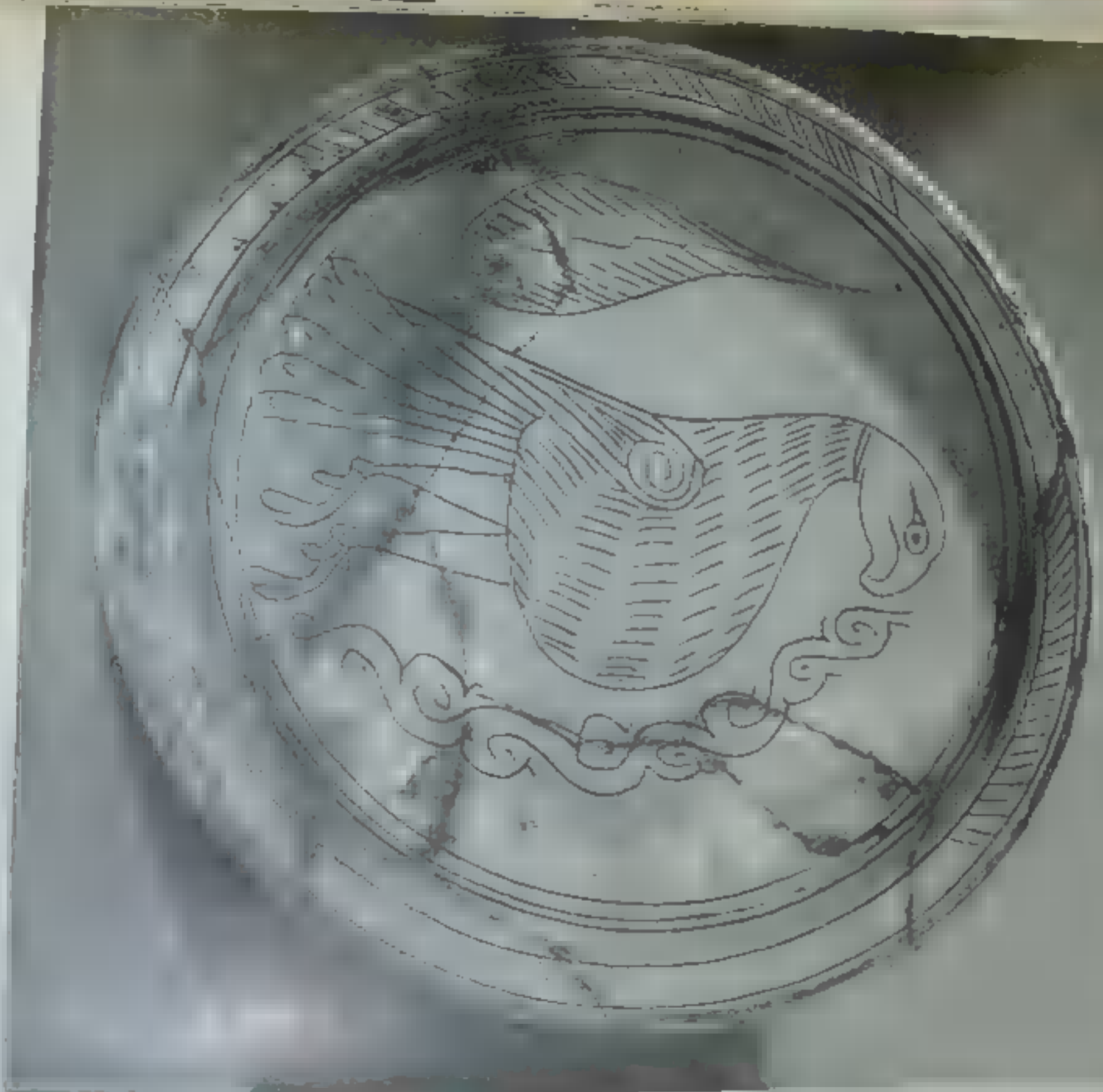
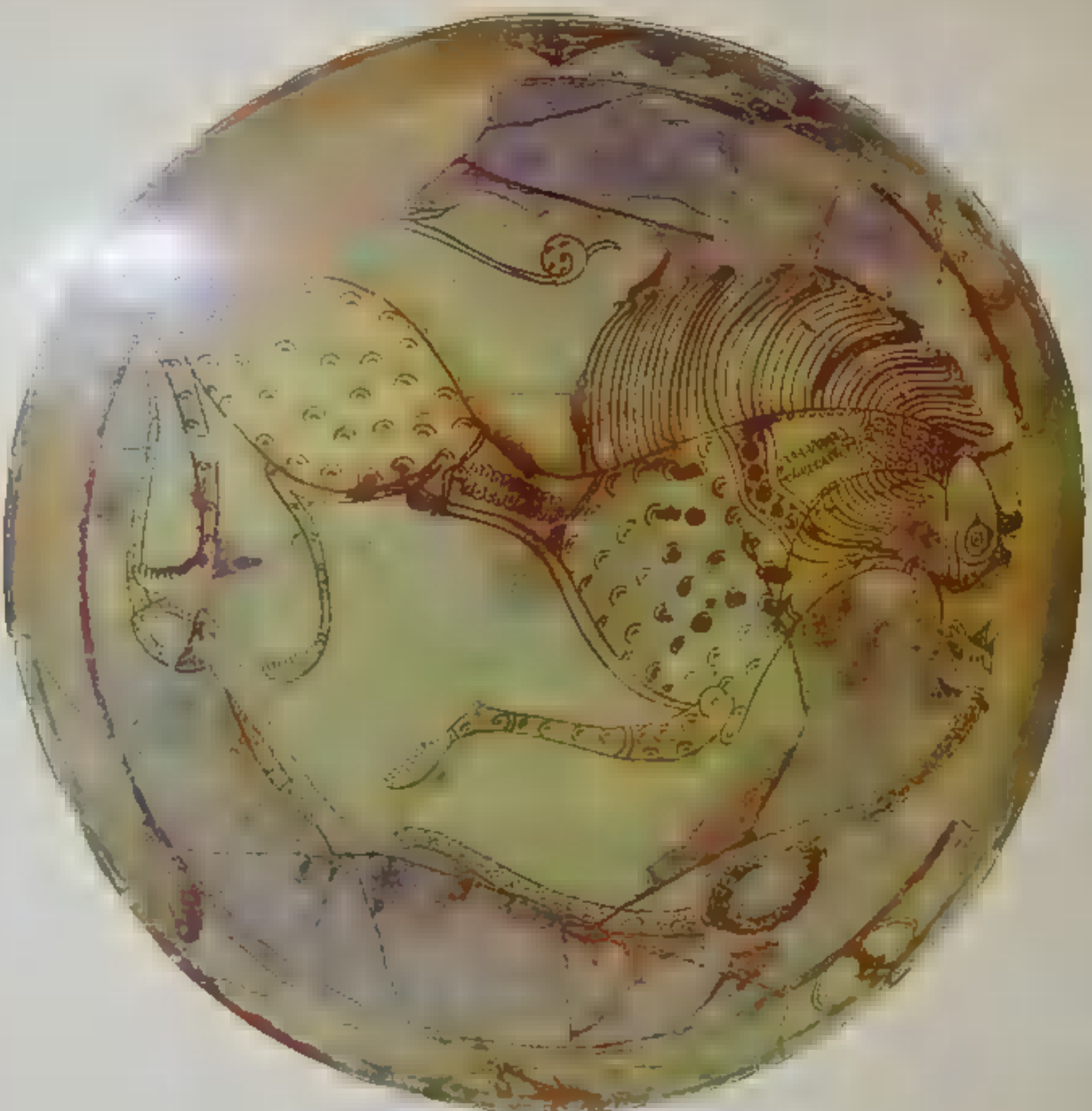


Fig. 2. A fossilized seed, showing a central longitudinal groove and a textured surface. All the specimens are from the same locality. See also the text for a description of the fossil and its significance.



Pl. 1. Phoenix. From the
Book of the Phoenix, from the
Book of the Phoenix.



216. Patera, from a Roman villa near Fiume, near the N. E.
Patera, from the Villa and a Roman villa, N. E. of

[illegible]



$\text{P}(\text{red}) = \frac{1}{2}$ $\text{P}(\text{blue}) = \frac{1}{2}$ $\text{P}(\text{green}) = \frac{1}{2}$ $\text{P}(\text{yellow}) = \frac{1}{2}$ $\text{P}(\text{orange}) = \frac{1}{2}$ $\text{P}(\text{purple}) = \frac{1}{2}$ $\text{P}(\text{brown}) = \frac{1}{2}$ $\text{P}(\text{pink}) = \frac{1}{2}$ $\text{P}(\text{gray}) = \frac{1}{2}$ $\text{P}(\text{black}) = \frac{1}{2}$



of the ...
by ...



Fig. 1. A circular object, possibly a coin, with a greenish-yellow center and a dark, irregular border. The object is mounted on a white background.



Fig. 1. The cover of the book "The History of the Church of England" by Thomas Combe, 1801.



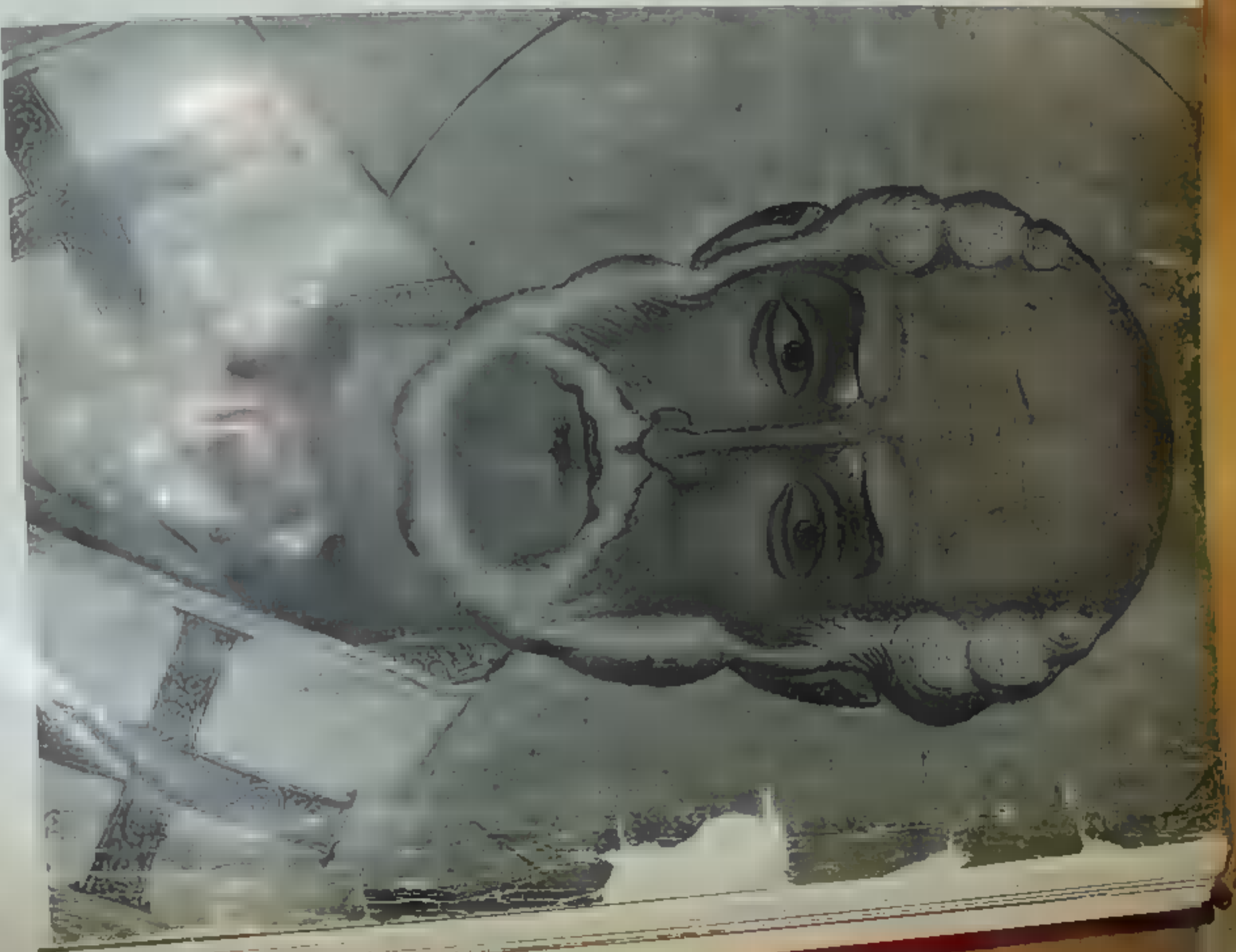
122. The King of France, seated, surrounded by his subjects. Xth cent.
from the French manuscript, "The Book of the King," Xth cent.



225. Portrait of the Virgin Mary, from the 'Book of the Lady of Modona' (1872-73)



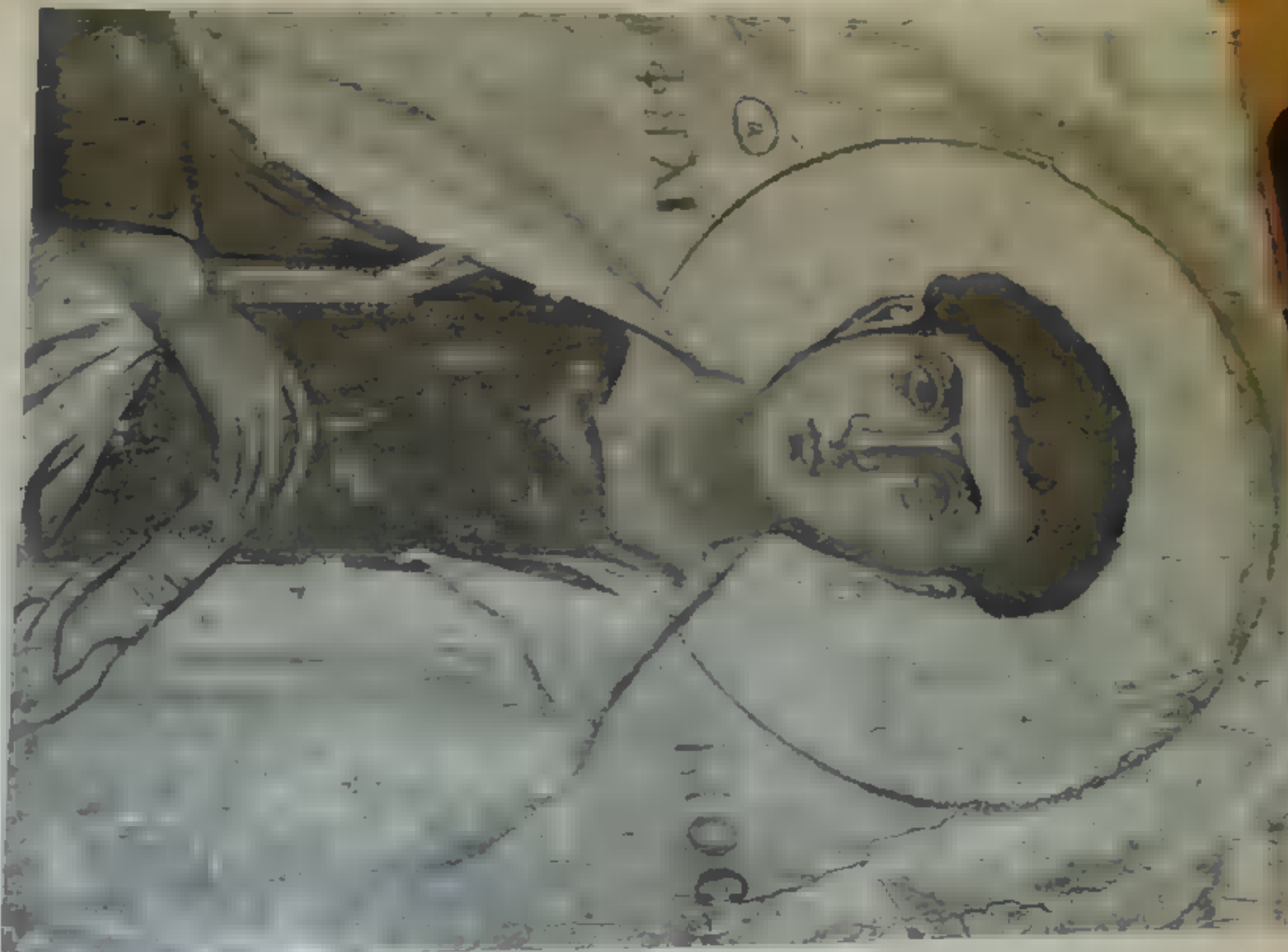
26. *Manuscript illumination. Saint John the Evangelist. The figure is seated on a wooden chair. The background is a light blue field with a large, stylized cross. The text "L' H P N" is written in a large, stylized font above the figure, and "OATH" is written below it. The entire scene is enclosed in a rectangular frame.*



226. Face to person (front) of the person (225).
Detail of the face (p. 225).



[illegible]



100. Portrait of a man (17th century) from the
manuscript of the 'Book of the Holy Spirit' (Syriac)



200. Портрет Николая Николаевича
Богданова-Будного (1871-1918)





Fig. 1. Detail of the initial 'N' from the manuscript. All the details of the initial 'N' are shown in the figure.



Fig. 10. The same as Fig. 9, but in a different pose. All the
figures have been drawn by the same hand. (Museum)



20. Silver-plated box, with a central panel of silver-plated silver, with a central panel of silver-plated silver, with a central panel of silver-plated silver.



1. The name of the manuscript is: *Manuscript*, XII.
The name of the author is: *Manuscript*, XII.
The name of the scribe is: *Manuscript*, XII.



236. Pericle, Apostle of Rome, Moscow, XIIth
Heb. C. The Apostles from Murillo, XVIIIth cent.



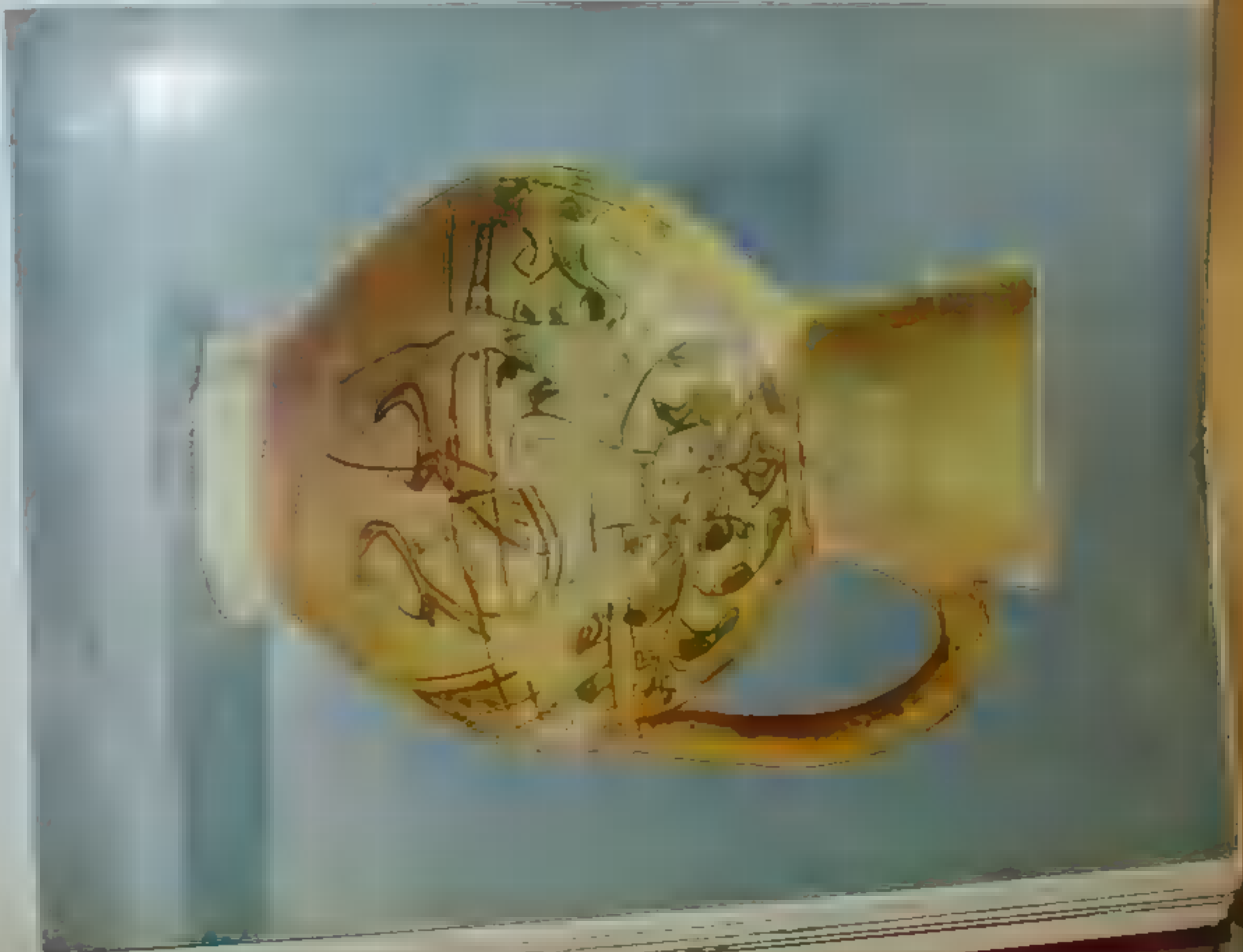
1. Silver coin (Hsiao-pao-pien) of the Emperor Chia-ch'ing (1628-1661).
 No. 1. The Emperor Chia-ch'ing (1628-1661).



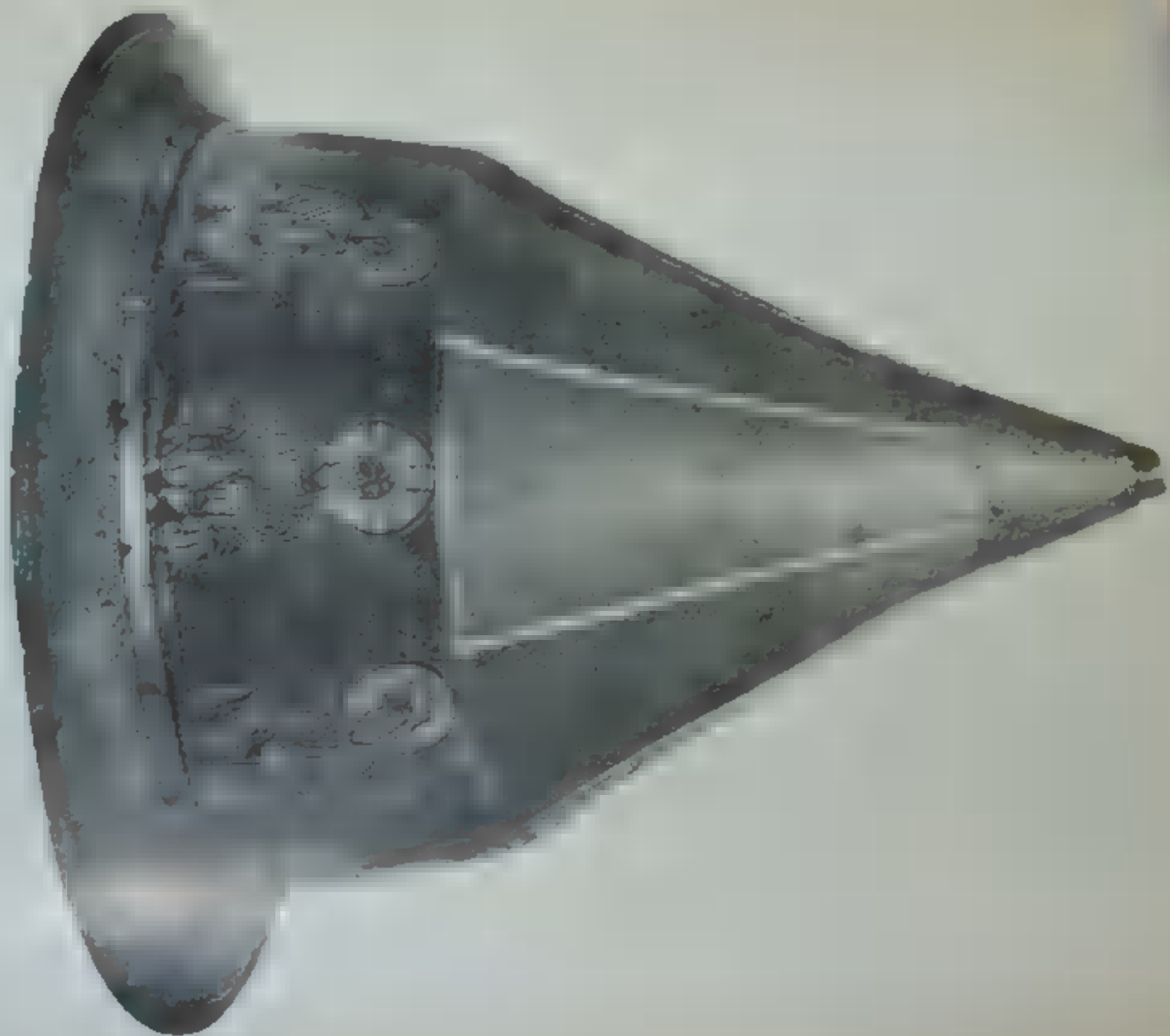
2. Silver coin (Hsiao-pao-pien) of the Emperor Chia-ch'ing (1628-1661).
 No. 2. The Emperor Chia-ch'ing (1628-1661).



3. Silver coin (Hsiao-pao-pien) of the Emperor Chia-ch'ing (1628-1661).
 No. 3. The Emperor Chia-ch'ing (1628-1661).



1. C_{10}H_8 (10 carbons) + 10 H_2 (20 hydrogens) \rightarrow $\text{C}_{10}\text{H}_{28}$ (10 carbons, 28 hydrogens)



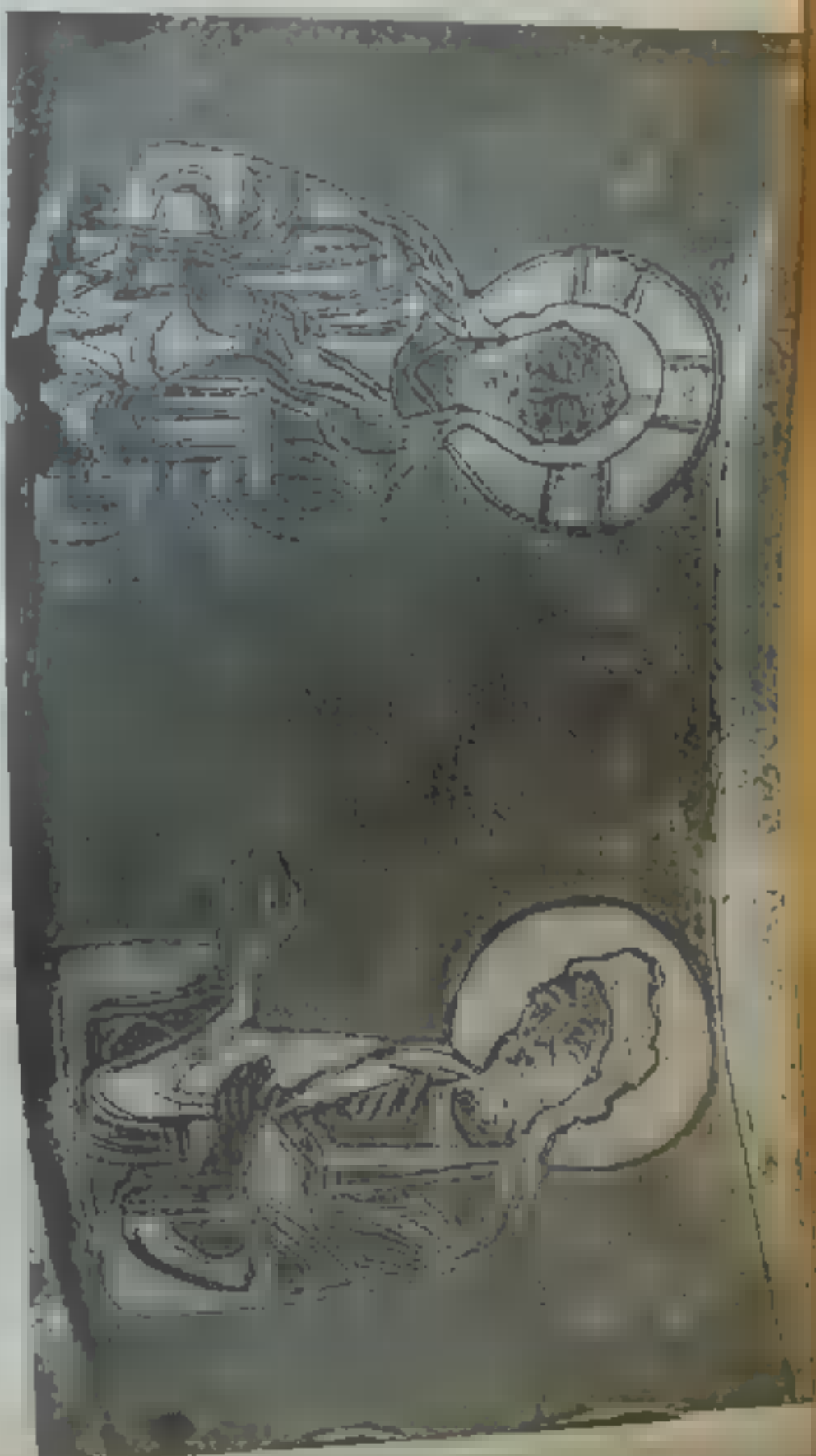


Fig. 25. Detail of the
front of the book.



Fig. 1. The image of the Virgin Mary and the Christ Child, as seen from the front, in the relief of the silver plate of the 12th century. The image is made of silver and is set in a gold frame. The image is made of silver and is set in a gold frame.



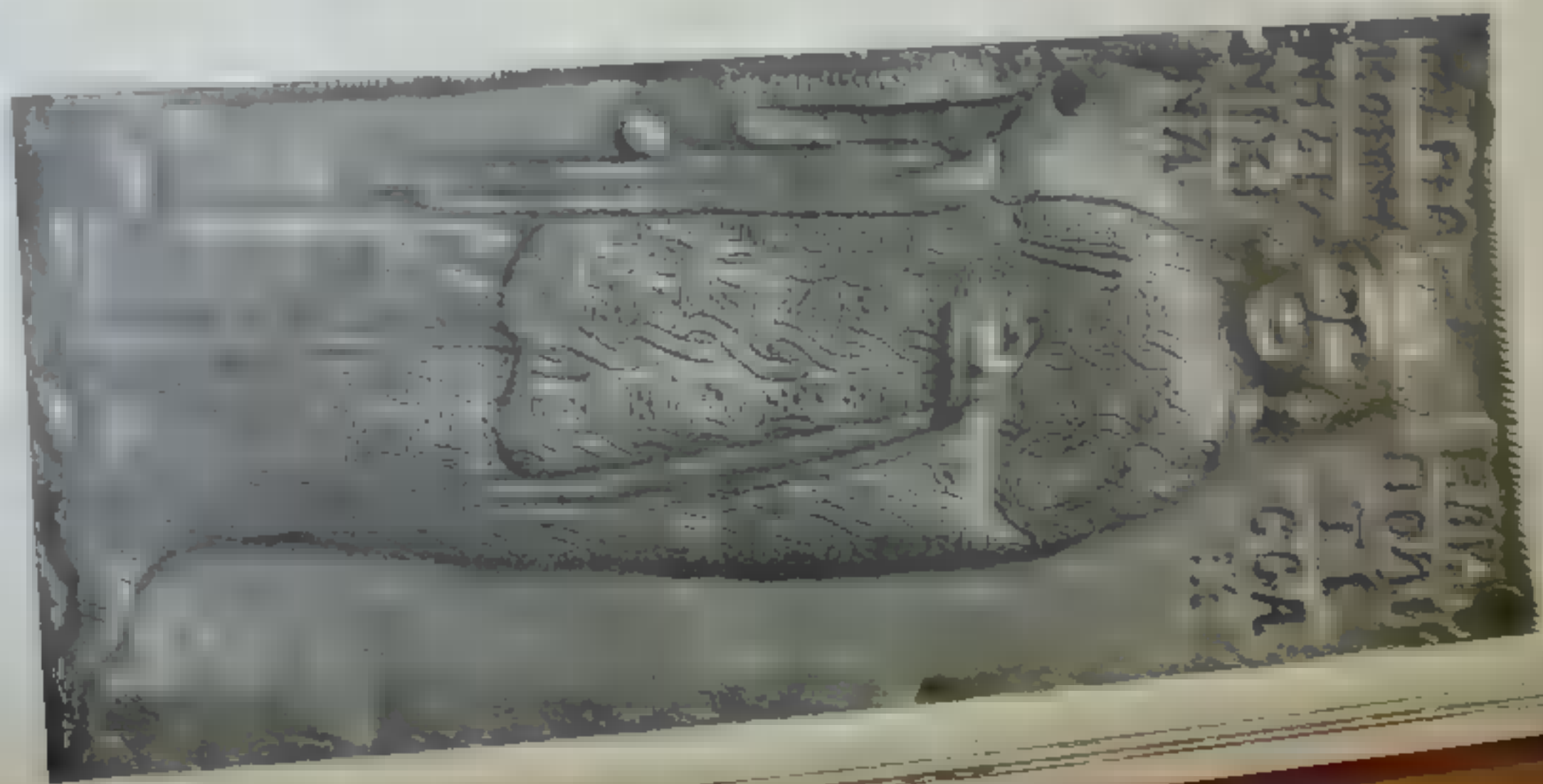


Fig. 1. Stone relief carving of a seated figure, with hands in front of the chest, and columns of text in Cuneiform script. (From the collection of the British Museum, London.)

252 The cover of a Japanese manuscript, *Genji Monogatari*, XIV, a
 from the *Genji Monogatari* and *Genji Monogatari*.



253 The cover of a Japanese manuscript, *Genji Monogatari*, XIV, a
 from the *Genji Monogatari* and *Genji Monogatari*.





275. Tapestry of the Death of St. Stephen, from the collection of the Vatican Museums, Rome, Italy.



From the figures regarding the Alcoholic and Non-Alcoholic Liver from the Food and Drug Administration, it is clearly evident.



252. Detail of the mosaic floor (fig. 251) St. Gregory.



For the purpose of this study, the following definitions were used: *Alcohol* is defined as any beverage containing 10% or more alcohol by volume. *Alcohol consumption* is defined as drinking alcohol on a regular basis (at least once a week).



Illustration of the Last Supper, from the Book of the Hours, 15th century, New York, NY.



1. The following is a list of the names of the persons who have been appointed to the various committees of the National Association of Manufacturers, for the year 1914:

[illegible]





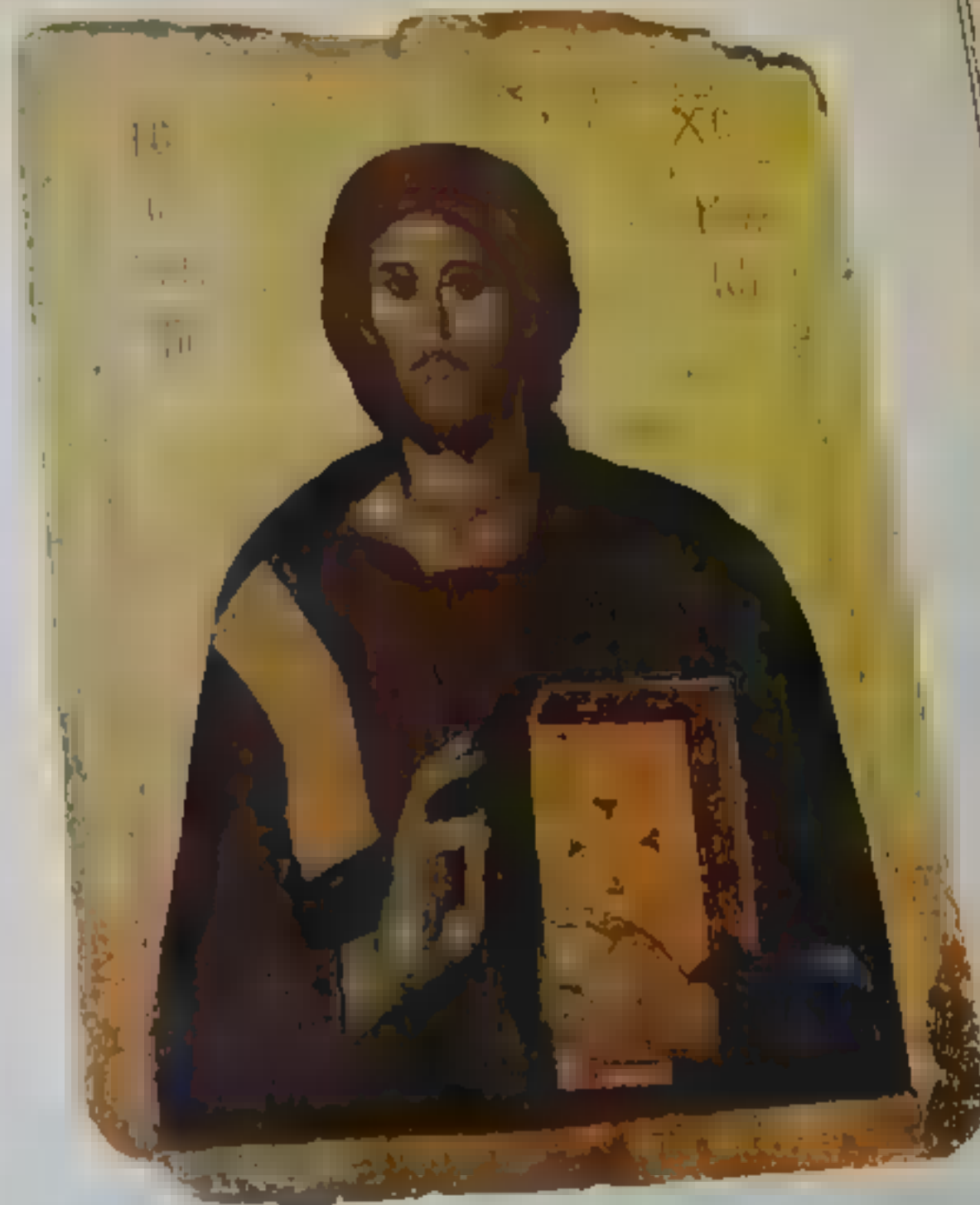
11. The Nativity. From the manuscript of the *Book of the Virgin*, 14th century. (Vatican Library, Rome). The Virgin Mary is seated in the center, holding the Christ Child. The scene is surrounded by a crowd of figures, including the shepherds and the three kings. The background is a simple architectural setting.



12. The Nativity. From the manuscript of the *Book of the Virgin*, 14th century. (Vatican Library, Rome). The Virgin Mary is seated in the center, holding the Christ Child. The scene is surrounded by a crowd of figures, including the shepherds and the three kings. The background is a simple architectural setting.



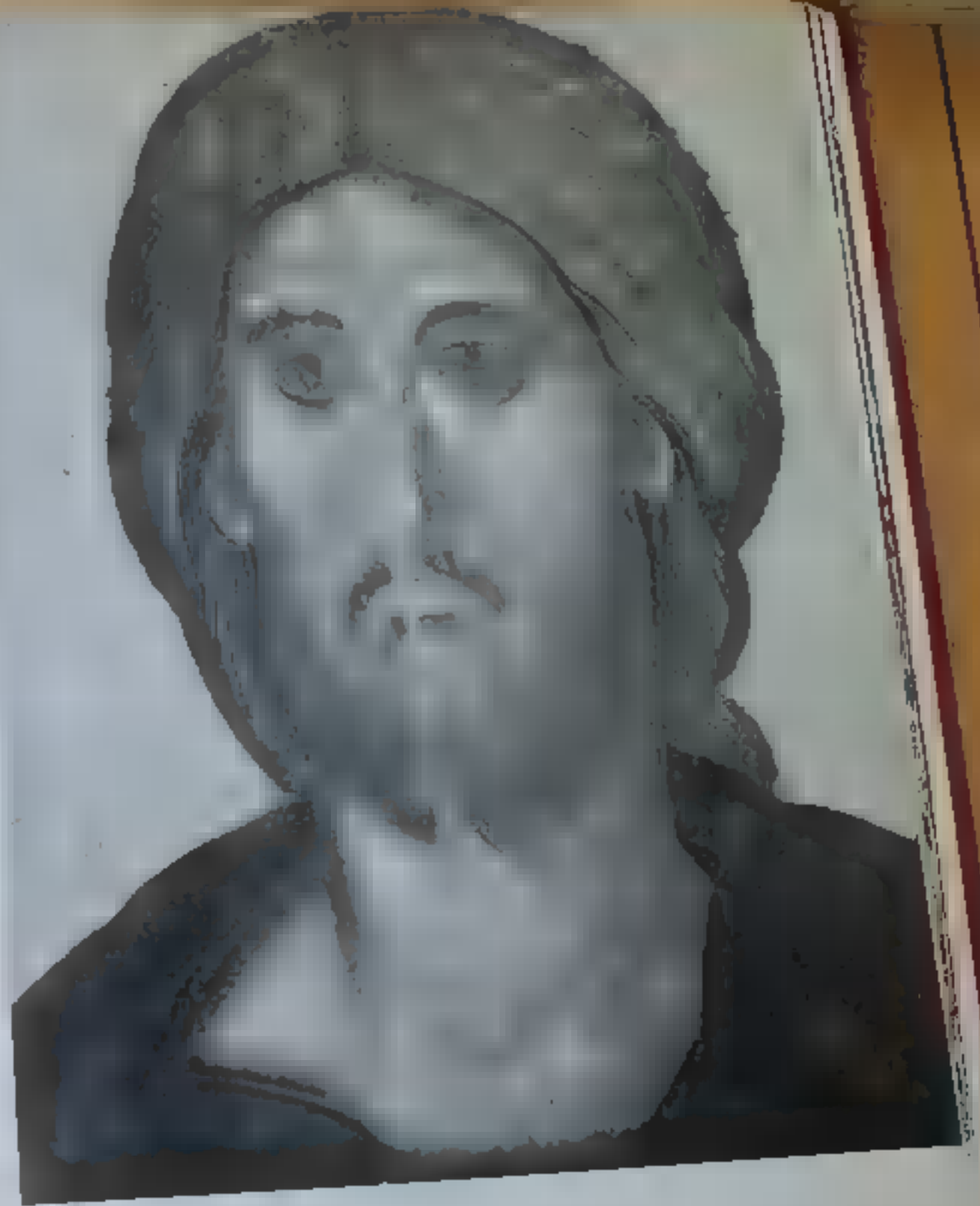


[illegible]

• **Wiederholungsfragen:** Wie wird die **Wiederholungsfrage** in der **Wiederholungsfrage** beantwortet?



1. НОЧЬ
 2. ВЪ
 3. МЪСЪ
 4. ГАЛСЪ
 5. ТОПЪ
 6. ХЪ

[illegible]
$$Z(\tau) = \frac{1}{2} \left(\frac{1}{\tau} + \frac{1}{\tau^2} \right) \exp \left(-\frac{1}{2} \frac{1}{\tau^2} \right),$$

$$\Gamma_0 \left(\frac{1}{\tau} \right) = \frac{1}{2} \ln \left(\frac{1}{\tau} \right) + \frac{1}{2} \ln \left(\frac{1}{\tau^2} \right) + \frac{1}{2} \ln \left(\frac{1}{\tau^2} \right).$$



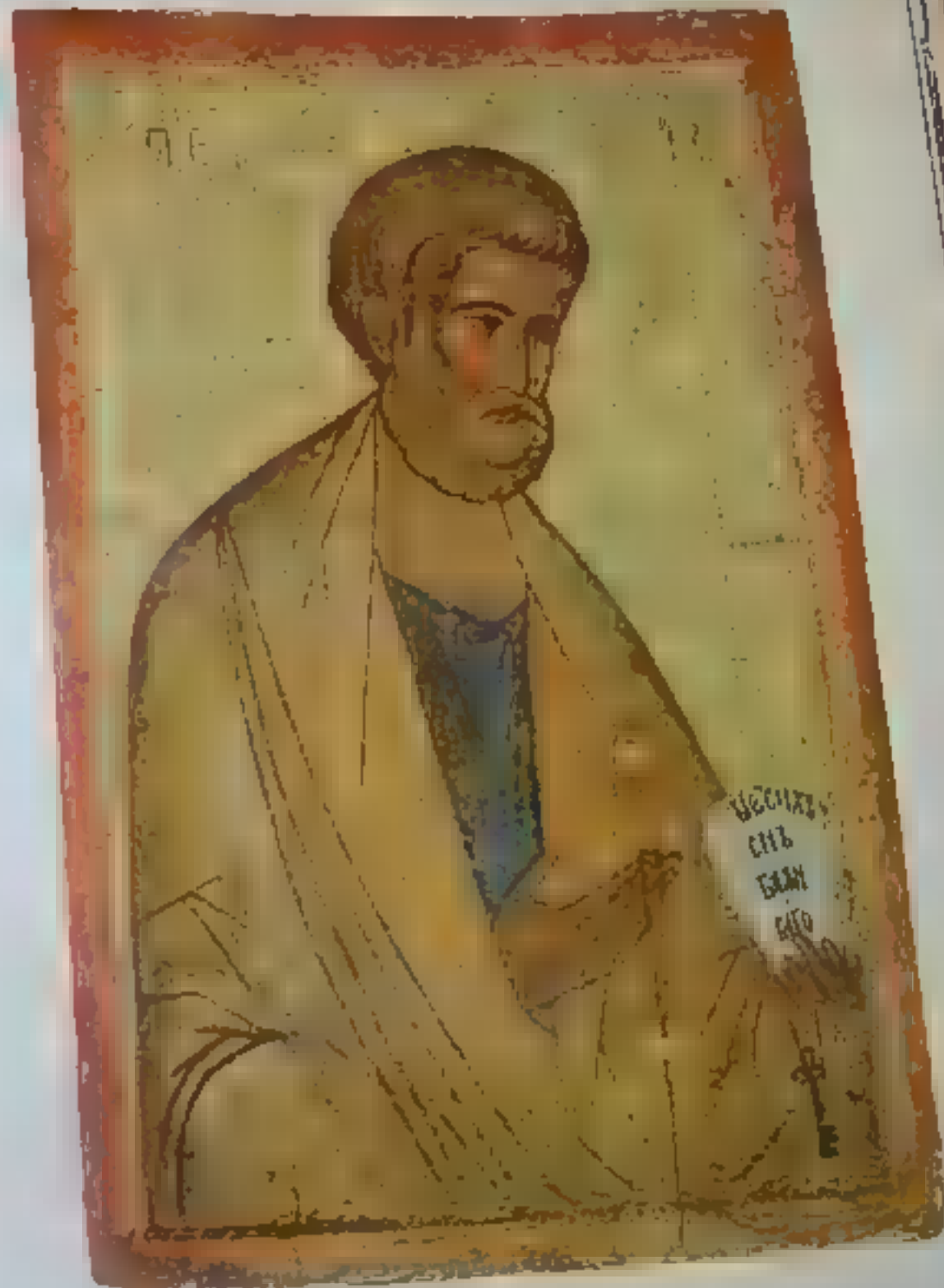
579. Hypocaust of Hippocampus, Rome. Sarcophagus, XIVth c. B.
Base for a statue. Sarcophagus from the Hippocampus, Rome, XIVth c. B.



Fig. 1. The original photograph of the original photograph. The original photograph of the original photograph. The original photograph of the original photograph.



24. The Virgin and Christ Child. Manuscript illumination. Roman XIVth c.
From The Vatican Library. (Fol. 100v. MS. Vat. Lat. 12109. XIVth c.)



25. The Apostle Peter. Manuscript illumination. Roman XIVth c.
From The Vatican Library. (Fol. 100v. MS. Vat. Lat. 12109. XIVth c.)



270. Michael, Archangel, from the 'Apocalypse' of St. John, XV, 1-2
 (from the 'Apocalypse' of St. John, XV, 1-2)





26. Икона: Троица. Иероним и ученики на столе. Рим XIV в. и др.
 Icon: The Old Testament Trinity. Hieronymus and his disciples at a table. Late XIVth century.



27. Икона: Троица. Иероним и ученики на столе. Рим XIV в. и др.
 Icon: The Old Testament Trinity. Hieronymus and his disciples at a table. Late XIVth century.

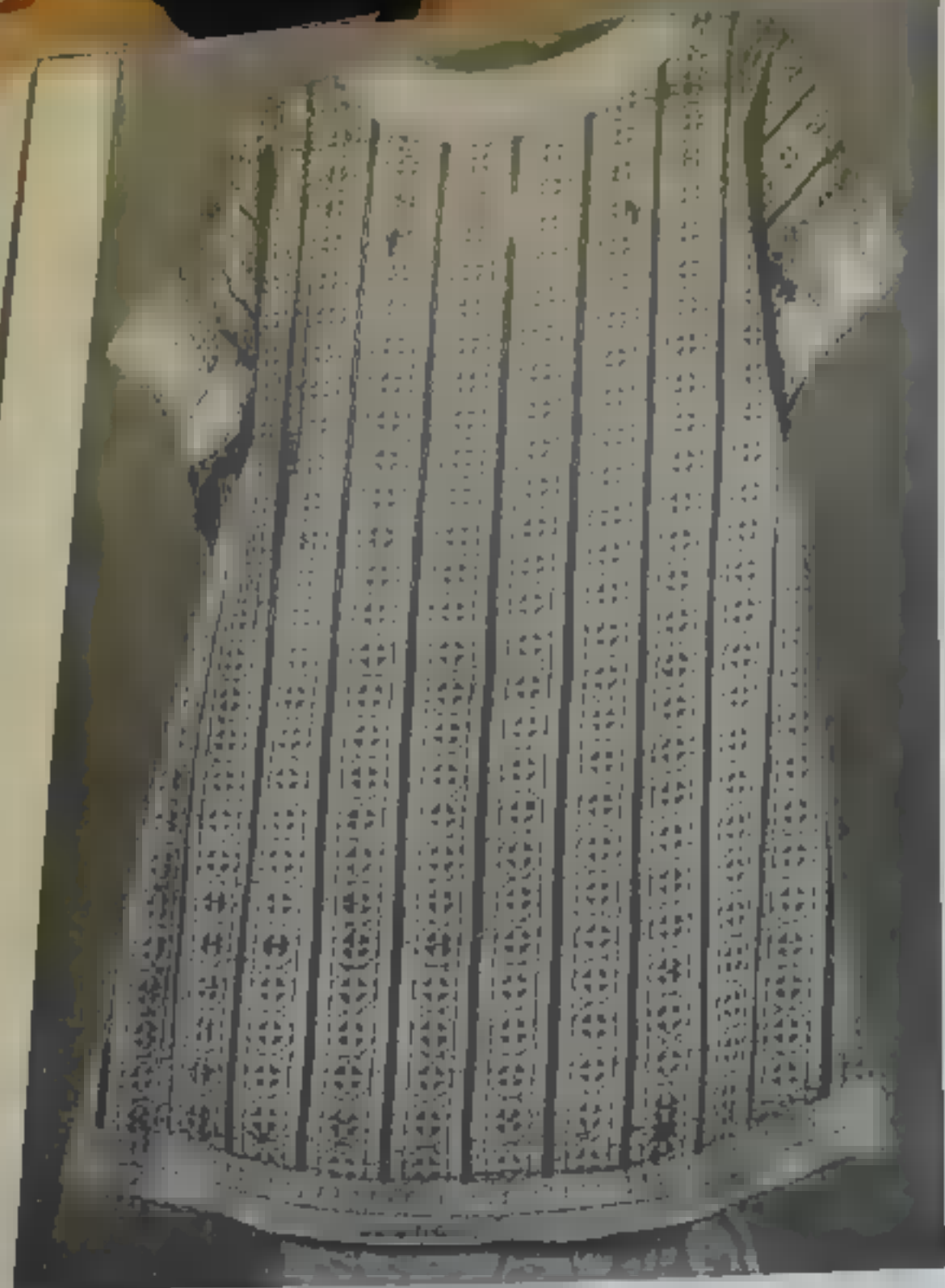


Fig. 122. *Al-Bihar al-Arman* (1222).
 Manuscript of the *Al-Bihar al-Arman* (1222).



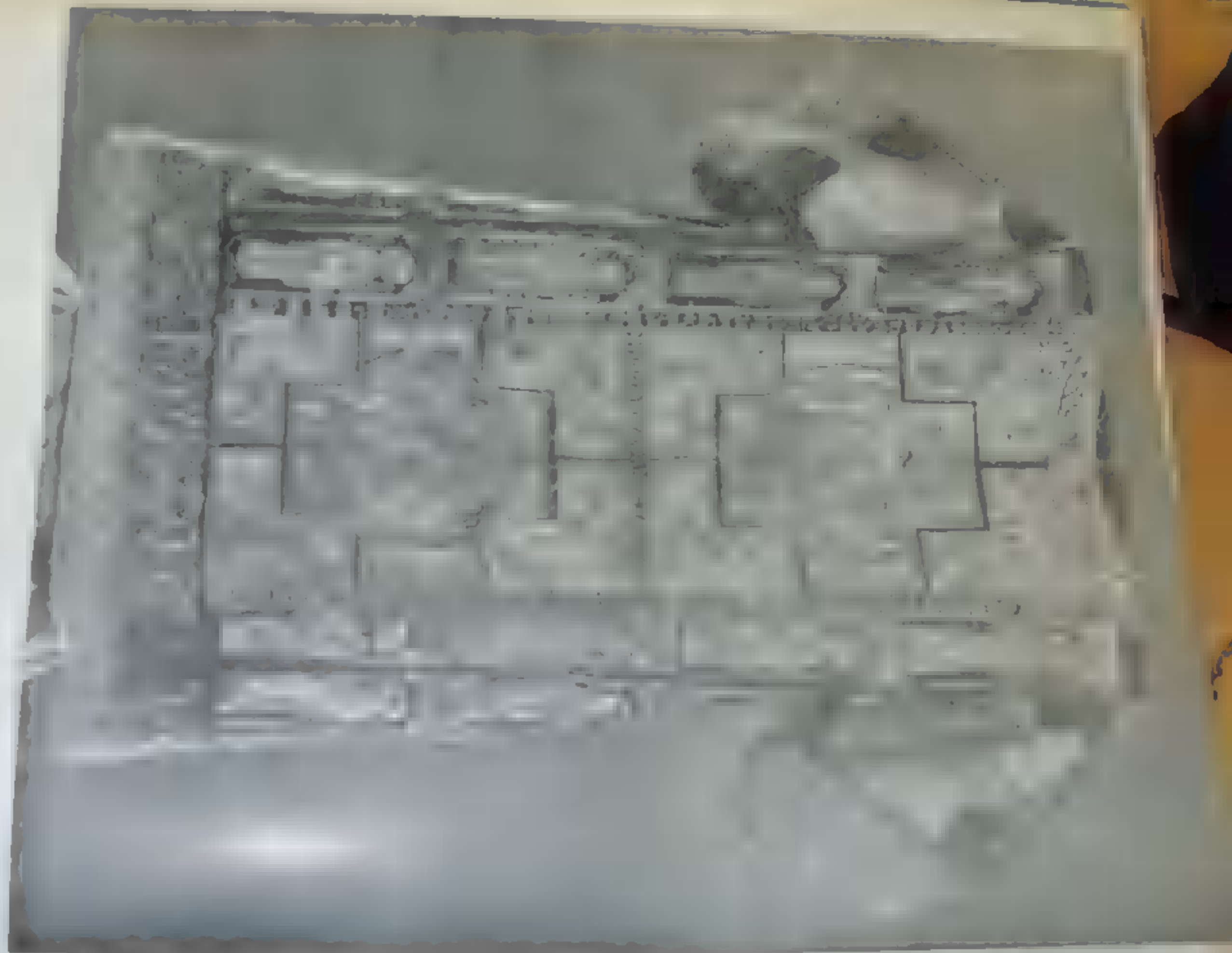
Fig. 123. *Al-Bihar al-Arman* (1222).
 Manuscript of the *Al-Bihar al-Arman* (1222).



Fig. 1. Fragment of a textile from the collection of the National Museum of the Republic of Armenia. 19th century. Armenia.



Fig. 2. Fragment of a textile from the collection of the National Museum of the Republic of Armenia. 19th century. Armenia.





25. Jesus in the Temple, 13th century. The Last Supper, 13th century. The Last Supper, 13th century. The Last Supper, 13th century.



185. The Four Evangelists, Lindisfarne Gospels (c. 900).
Detail of the 'The Four Evangelists' (c. 900). The Four Evangelists.



Figure 1. The manuscript page showing the central floral motif and the six circular medallions.

The manuscript contains the original
 drawing of the "Mystic" and the
 text of the "Mystic" and the "Mystic".



The manuscript contains the original
 drawing of the "Mystic" and the
 text of the "Mystic" and the "Mystic".





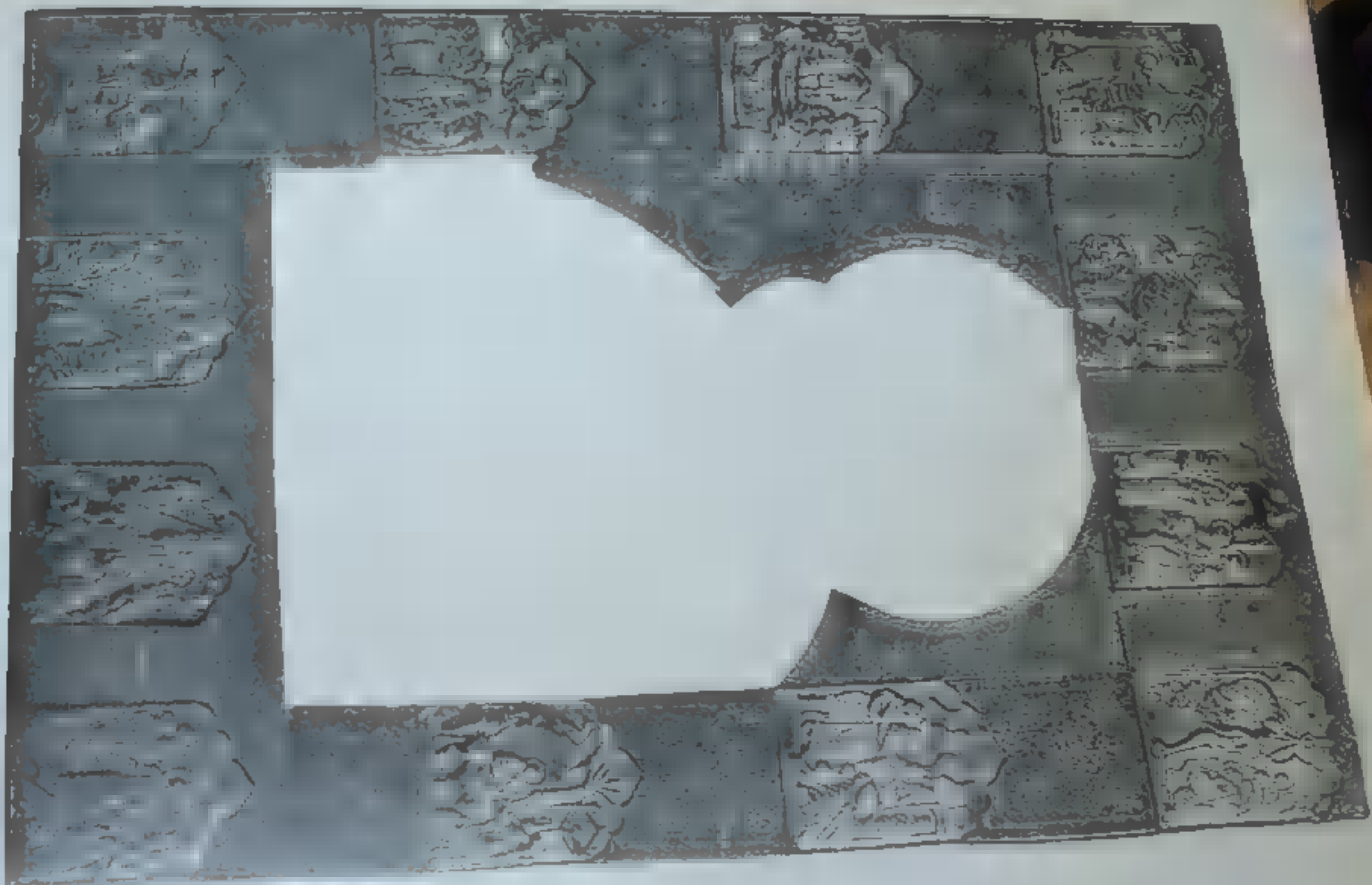




Figure 2. Parthenon, Athens, Greece. Birth of Athena (left) and the presentation of the infant Athena to the gods in the Temple (right).



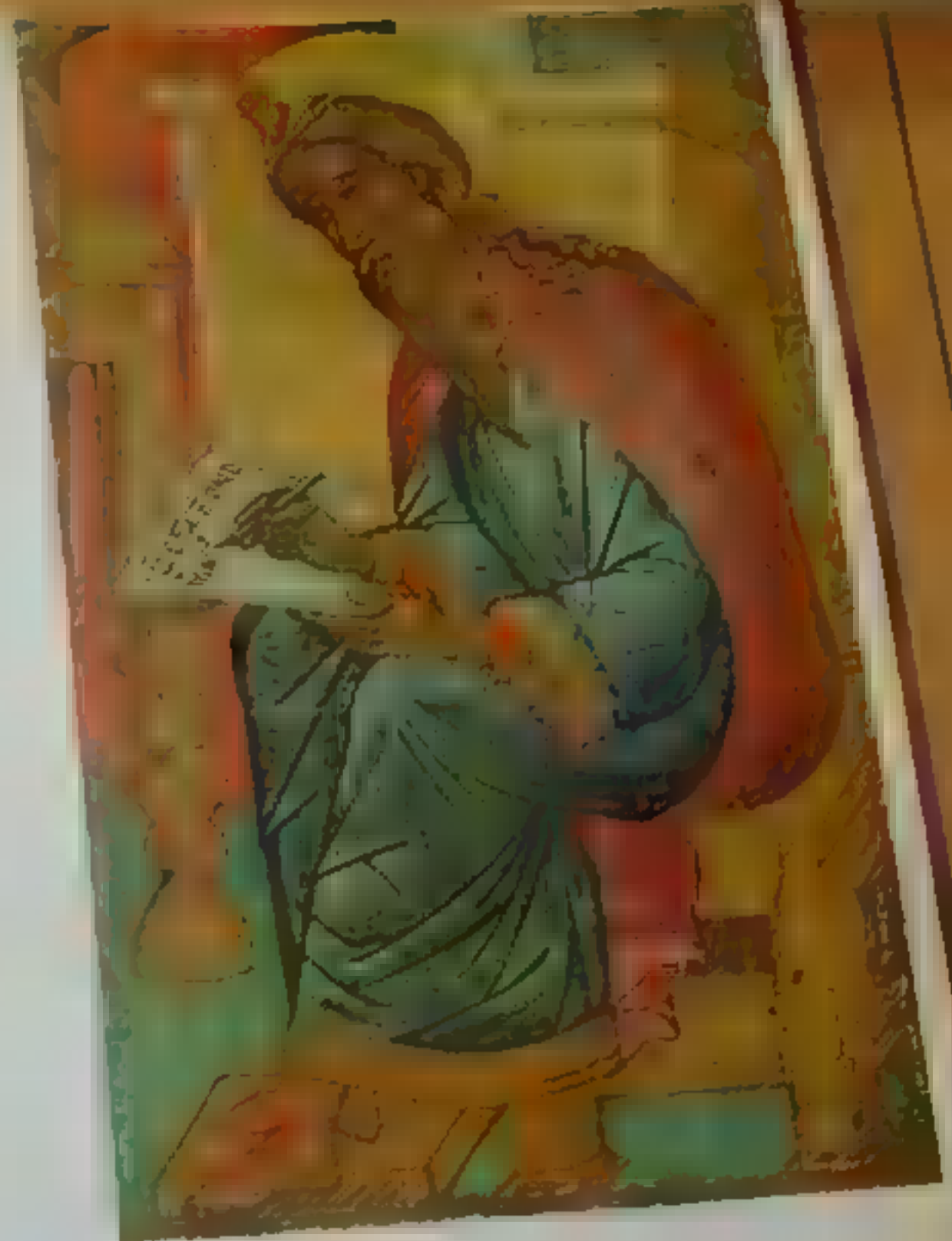
Fig. 1. The same as Fig. 1, but the reverse side of the panel.



28. *Beatus* (c. 1480). *Apocalypse*, fol. 10v. *Beatus* (c. 1480). *Apocalypse*, fol. 10v. *Beatus* (c. 1480). *Apocalypse*, fol. 10v.



29. *Beatus* (c. 1480). *Apocalypse*, fol. 11v. *Beatus* (c. 1480). *Apocalypse*, fol. 11v.







100. The Lord of the Universe, seated on a throne, holding a book in the right hand and a staff in the left. The figure is wearing a blue robe and a yellow turban. The background is a light blue sky with stylized clouds. The illustration is framed by a decorative border.

[illegible]

1. *...*

2. *...*

3. *...*

4. *...*

5. *...*

6. *...*

7. *...*

8. *...*

9. *...*

10. *...*

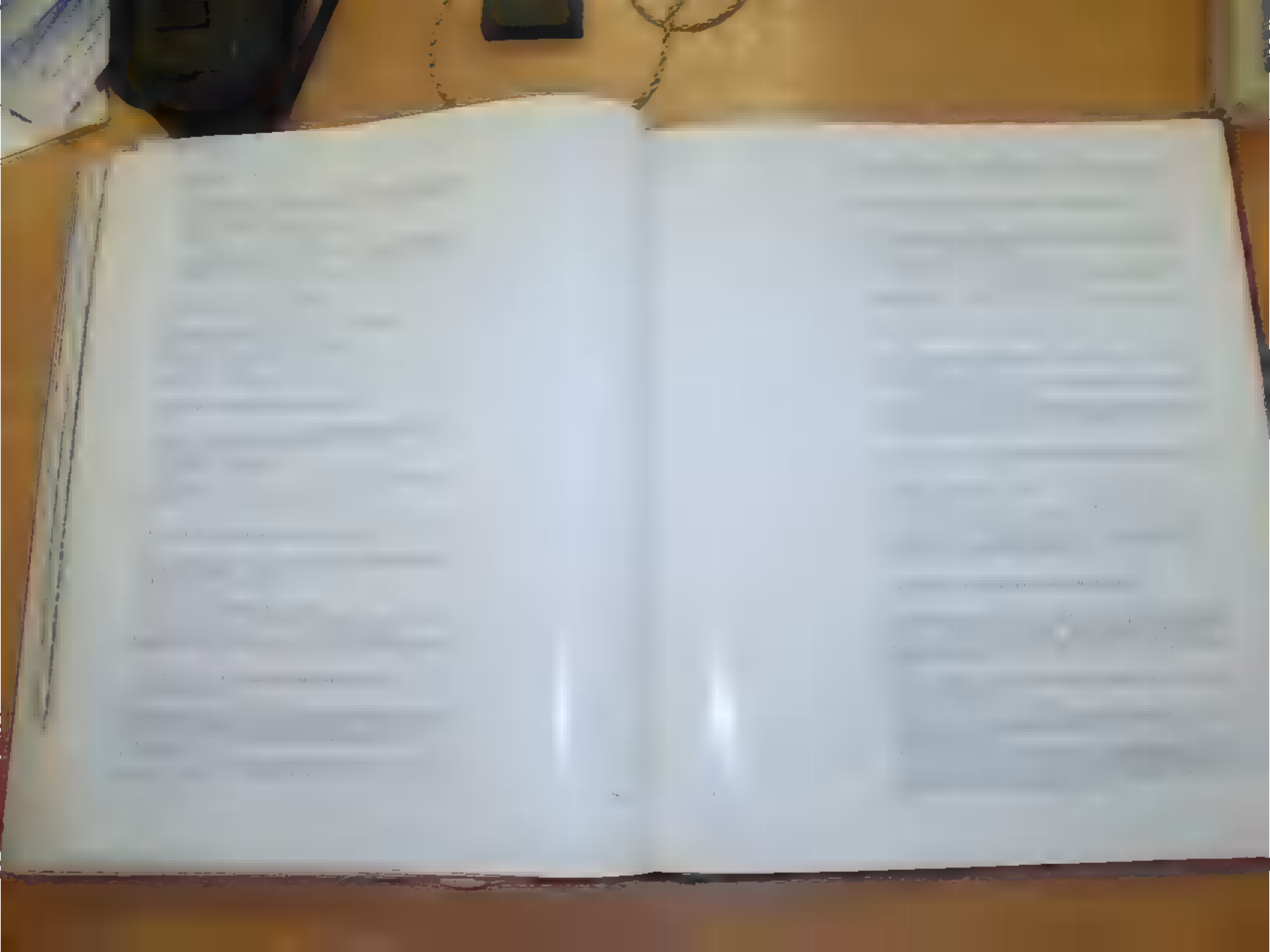
11. *...*

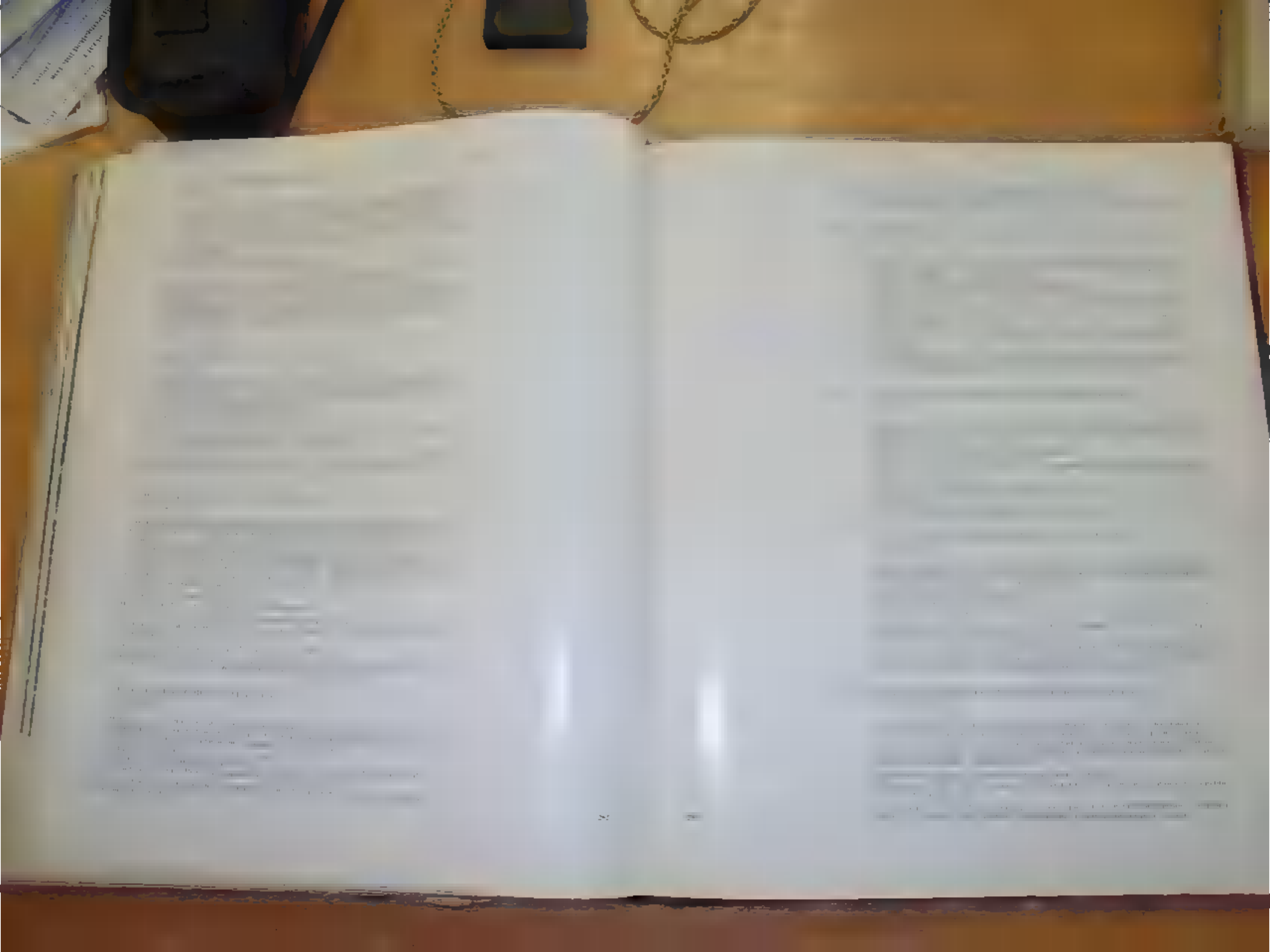
12. *...*

13. *...*

14. *...*

15. *...*





ВВЕДЕНИЕ

Вопрос о том, что такое искусство, является одним из самых сложных и спорных в философии. В то время как одни считают, что искусство — это просто отражение действительности, другие полагают, что оно имеет более глубокое, духовное значение. В данной работе мы рассмотрим различные подходы к пониманию искусства и попытаемся выявить его истинную природу.

Искусство — это форма человеческого творчества, которая выражает определенные чувства, мысли и идеи. Оно может быть создано в различных формах: живопись, музыка, литература, танец и т.д. Каждое из этих искусств имеет свои уникальные особенности и правила, но все они объединены общей целью — передать нечто важное и значимое.

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1. The first part of the report is a general introduction to the subject of the study. It discusses the importance of the problem and the objectives of the research.

2. The second part of the report is a detailed description of the methods used in the study. It includes a discussion of the experimental design, the data collection procedures, and the statistical analysis techniques.

3. The third part of the report is a presentation of the results of the study. It includes a discussion of the findings, a comparison of the results with previous research, and a conclusion about the significance of the study.

4. The fourth part of the report is a discussion of the implications of the study. It includes a discussion of the limitations of the study, the strengths of the findings, and the potential for future research.

5. The fifth part of the report is a summary of the main findings of the study. It includes a brief overview of the research objectives, the methods used, and the results obtained.

6. The sixth part of the report is a list of references. It includes a list of all the sources of information used in the study, including books, articles, and other documents.

7. The seventh part of the report is an appendix. It includes a list of all the data collected during the study, as well as any other information that may be useful in understanding the results.

8. The eighth part of the report is a final conclusion. It includes a brief summary of the main findings of the study and a statement about the overall significance of the research.

ОПРЕДЕЛЕНИЕ ПОСРЕДСТВОМ

Серебря

Древняя монета, изготовленная в Индии, с изображением царя на лицевой стороне и надписью на оборотной стороне (рис. 100.1).
 ДР. Ин. № 100.1. 100.1. 100.1.
 Диаметр 100.1 мм, вес 100.1 г.
 Состояние: хорошее.

ОПРЕДЕЛЕНИЕ ПОСРЕДСТВОМ

Серебря

Древняя монета, изготовленная в Индии, с изображением царя на лицевой стороне и надписью на оборотной стороне (рис. 100.2).
 ДР. Ин. № 100.2. 100.2. 100.2.
 Диаметр 100.2 мм, вес 100.2 г.
 Состояние: хорошее.

ОПРЕДЕЛЕНИЕ ПОСРЕДСТВОМ

Древняя монета

Древняя монета, изготовленная в Индии, с изображением царя на лицевой стороне и надписью на оборотной стороне (рис. 100.3).
 ДР. Ин. № 100.3. 100.3. 100.3.
 Диаметр 100.3 мм, вес 100.3 г.
 Состояние: хорошее.

ОПРЕДЕЛЕНИЕ ПОСРЕДСТВОМ

Древняя монета

Древняя монета, изготовленная в Индии, с изображением царя на лицевой стороне и надписью на оборотной стороне (рис. 100.4).
 ДР. Ин. № 100.4. 100.4. 100.4.
 Диаметр 100.4 мм, вес 100.4 г.
 Состояние: хорошее.

100.1

100.2

100.3

ОПРЕДЕЛЕНИЕ ПОСРЕДСТВОМ

Серебря

Древняя монета, изготовленная в Индии, с изображением царя на лицевой стороне и надписью на оборотной стороне (рис. 100.5).
 ДР. Ин. № 100.5. 100.5. 100.5.
 Диаметр 100.5 мм, вес 100.5 г.
 Состояние: хорошее.

ОПРЕДЕЛЕНИЕ ПОСРЕДСТВОМ

Древняя монета

Древняя монета, изготовленная в Индии, с изображением царя на лицевой стороне и надписью на оборотной стороне (рис. 100.6).
 ДР. Ин. № 100.6. 100.6. 100.6.
 Диаметр 100.6 мм, вес 100.6 г.
 Состояние: хорошее.

ОПРЕДЕЛЕНИЕ ПОСРЕДСТВОМ

Древняя монета

Древняя монета, изготовленная в Индии, с изображением царя на лицевой стороне и надписью на оборотной стороне (рис. 100.7).
 ДР. Ин. № 100.7. 100.7. 100.7.
 Диаметр 100.7 мм, вес 100.7 г.
 Состояние: хорошее.

ОПРЕДЕЛЕНИЕ ПОСРЕДСТВОМ

Древняя монета

Древняя монета, изготовленная в Индии, с изображением царя на лицевой стороне и надписью на оборотной стороне (рис. 100.8).
 ДР. Ин. № 100.8. 100.8. 100.8.
 Диаметр 100.8 мм, вес 100.8 г.
 Состояние: хорошее.

